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DRAMATIC MIRROR OF MOTION PICTURES AND THE STAGE

DECEMBER 15, 1917

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NEW YORK





DRAMATIC MIRROR



OF MOTION PICTURES, AND THE STAGE

VOLUME LXXVII

NEW YORK, SATURDAY, DECEMBER 15, 1917

No. 2034

NO CONCERTED ACTION TAKEN AS YET BY MANAGERS TO MEET WAR CONDITIONS

Individual Policy to Be Followed—Hope Exists That Reaction from Present Depression Will Come with New Year—Various Retrenchment Plans Being Studied and Carried Out—Many Theaters Dark

The theatrical managers have not taken any definite action as yet in regard to the adjustment of their business to the economic conditions that are prevailing in the amusement world. At a meeting of the United Managers' Protective Association, held last week in the offices of the organization, several matters were disposed of which vitally affected the theatrical business, but the question of a concerted policy of retrenchment which, it was believed, would occupy the entire attention of the managers, was given little consideration.

For the present the managers decided that the time was not as yet favorable for the establishment of any universal plan of retrenchment, and that they would adopt a "watchful waiting" policy in the hope that the new year would bring a reaction from the existing depression.

Managers to Proceed Individually

Meanwhile, each manager is effecting individually any measure he may deem advisable toward encouraging a more responsive attitude on the part of the public. There was a feeling at the meeting that the economic question was purely an individual one; that a manager could follow any policy which would promise profitable returns. It was pointed out that in the cases of big theatrical successes, such as "Jack o' Lantern" and "Polly With a Past," there was no need of retrenchment; that the public was patronizing those attractions with the liberality it is accustomed to bestow upon the biggest hits.

If a manager possessed on his list a big success it was his privilege to seek as large a financial return from it as was reasonably possible. Managers who have not been able this season to show any measure of prosperity on their balance sheets recognize the psychology of their position. They feel that in the near future it may be their good fortune to possess a big financial winner among their enterprises and, as a result, would want to reap as golden a harvest as is possible to make up their losses.

Retrenchment May Come with New Year

However, if after the holiday season bad business conditions continue to prevail, the managers, it is understood, will adopt some concerted method of operation in the hope of meeting any situation successfully. Whether this method will entail a wholesale salary reduction policy, whether it will take the form of a co-operative idea of managing productions or whether it will

represent a general reduction of box-office prices will not be determined until the time comes. All of these plans are being studied with a view to learning which is most feasible in case the occasion requires that one be put into operation.

Until Christmas the theater interests will proceed cautiously, appreciating the customary lull that attends theatrical business during the month of December. But one play, "Good Morning, Rosamond" was produced this week, whereas, in most every week since the beginning of the season five and six new attractions have been presented.

Many Theaters Dark

However, no pre-Christmas depression in recent years has brought about the closing of so many theaters as prevails at the present time. This season, in spite of the number of attractions that have arranged for Broadway engagements, five houses are now dark and will remain dark until the holidays. The list includes the Empire, Fulton, Broadhurst, Princess and Forty-fourth Street. Ethel Barrymore will begin a season of repertoire at the Empire, Christmas week. The holiday period will witness the reopening of the Fulton with the Hitchcock-Goetz revue, "Words and Music." The Broadhurst will reopen Dec. 22 with William Faversham's revival of "Lord and Lady Algy." No booking has as yet been arranged for the Forty-fourth Street Theater.

After Saturday night the Astor will also be dark until Christmas, when the Selwyn production, "Why Marry?" will be housed there, and there is an

indication that other theaters will be closed temporarily.

New Plans of Operation Effectuated

Many of the attractions now in New York are being presented under new financial policies as an effort on the part of individual managers to abide by the economical attitude of the public. Arthur Hopkins instituted a reduction of box-office prices on Monday, Tuesday and Wednesday evenings and Wednesday matinee, for his production of "The Gypsy Trail" at the Plymouth. The change went into effect at the first performance of the play, and while the attraction has been received most favorably by the press and public, the policy will continue.

Last week Richard Lambert put the co-operative plan of play production into effect at the Cort Theater, where "Art and Opportunity" is the attraction. The plan, which has been agreed to by the players calls for a pro rata distribution, based on salary, of all money received in excess of actual running expenses. Mr. Lambert's plan is being watched with interest by the theatrical world.

LEASES FULTON THEATER

Hitchcock to Present Next Revue There Instead of at 44th Street

Raymond Hitchcock has acquired a year's lease on the Fulton Theater and will present his next musical revue at that house instead of the Forty-fourth Street Theater, where for the past few months he has been appearing in "Hitchy Koo." The revue will be "Words and Music," and will have its first performance on Dec. 22.

IN THE CHRISTMAS MIRROR

The leading article in next week's Mirror—the Christmas number—is the work of some four hundred Mirror correspondents.

Through these correspondents The Mirror is enabled to give the first authoritative report of how the tax on theater admissions is affecting the amusement business in all sections of the country, and in all types of theater.

The reports gathered by The Mirror during the past month will be of inestimable value to both theatrical and motion picture men. They are another proof of the wisdom of The Mirror's policy in maintaining a staff of correspondents unequalled by any other theatrical or motion picture journal.

In case you enjoy reminiscing, you will find in the Christmas issue an interesting account of the Broadway stage of ten years ago; also a significant comment on changes that have taken place in theater architecture, and, among other special features, an amusing satire on the literary styles of New York dramatic critics.

IMPORTANT FILM COMBINE REPORTED

World and Triangle Said to Have Merged Interests—Brady Out

Another important consolidation is reported to have taken place in the motion picture industry. The World Film Company and the Triangle Film Company, according to information received by THE MIRROR, have merged their interests and a new executive staff, composed of officials of both organizations, has been formed to direct the affairs of the new firm.

William A. Brady who has been acting as director-general of World Film for several years will no longer be associated with the company, according to the report. His salary as the head of the organization, was, according to the testimony presented before the Wheeler Committee at the time of the legislative inquiry into motion picture conditions, \$100,000 a year. It is said that his daughter, Alice Brady, who recently withdrew from World Film, received \$50,000 a year for her services as its leading actress.

Mr. Brady was instrumental in reconstructing the World Film Company, and it was largely due to his efforts that it attained a leading place among motion picture organizations. In addition to investing capital and interesting others to invest, he was able to bring to its production staff his entire list of plays which had been presented under his direction on the stage. Many of the players who had appeared under his management on the stage were given engagements in the film company, the list including Montagu Love, Henry Hull, Julia Dean and Robert Mantell.

It was Mr. Brady who led the fight in Washington to exempt films from taxation under the War Revenue Bills when the Finance Committee had the measure under consideration.

The Triangle Company was recently reorganized and S. W. Lynch was appointed president. Whether he will continue with the new firm is not known at present. Triangle was formed several years ago, its forces consisting of David W. Griffith, Thomas H. Ince and Mack Sennett. The company was remarkably successful for a time, its productions being of particular merit. It also introduced Douglas Fairbanks, William S. Hart, Bessie Love and others, to the film world.

TO PRESENT MIRACLE PLAYS

Three miracle plays of the XV century are to be revived at the Greenwich Village Theater for three special performances during Christmas week. They will take place on Thursday, Dec. 20 at 3 o'clock, on Friday, the 21st at 3, and on Christmas eve, Monday, Dec. 24 at quarter before midnight, finishing at one in the morning. Medieval music is being arranged for the production by W. Frank Harling.

MANAGERS TO DISCONTINUE ALL BENEFITS AFTER JAN. 1

Exposure of Graft in Presentation of Charity Performances Responsible for Decision—Hippodrome in Controversy

At a meeting of the United Managers' Protective Association held in its offices last week a resolution was adopted to discontinue after Jan. 1 all benefits, whether for war relief or local charities, in the theaters which its members control. The decision to ban benefit performances was brought about as the result of the exposure in the press of the extravagance and frequent graft involved in the presentation and management of bazaars and other entertainments for war charity.

The resolution, introduced by Lee Shubert and seconded by Henry W. Savage, was as follows:

"Whereas recent disclosures in the press and elsewhere, have convinced this association that many of the benefits given for war and other charities have resulted in very little profit to the beneficiaries, and in several cases brought discredit upon the theaters owing to the small returns.

"And whereas the constant draft upon various theaters for their largest features in so-called big all star casts have a tendency to very materially lessen the interest of the public in the regular performances from which the artists are drafted.

"Resolved, in the opinion of this association, that such amalgamated benefits should be discontinued on and after Jan. 1.

"Nothing in this resolution is intended to discountenance the effort of any individual manager to devote his theater to any war or charity benefit which appeals to him and for which he wishes to devote a performance of the current attraction in his house."

Mark A. Luescher, manager of the Hippodrome, cast the only vote against the resolution. He termed it "unfair and unpatriotic" and directed against the Hippodrome. Mr. Luescher explained that the actual expense of the playhouse was all the Hippodrome received at these benefit performances.

The Hippodrome has been the home of more testimonial performances than any other theater in New York. Some of the entertainments are said to have paid the house as high as \$3,000 for the use of the building. The Hippodrome management, however, states that none of the benefits has been charged more than \$1,200, which it is claimed is necessary to operate the theater for one night.

It is reported that the Hippodrome has been asked for a detailed statement of its receipts and disbursements in all benefit performances, following a certain announcement that the playhouse had taken in over \$212,000 at charity performances.

The Actors' Equity Association, through Howard Kyle, its corresponding secretary, gave out a statement that none of its members would appear hereafter in benefit performances unless investigation proved that such performances were bona-fide.

NO UNDERVALUATION ON CRITICS' SEATS

Government Warns Theatrical Managers That Tickets Valued at \$2 Must Be Taxed Twenty Cents

Commissioner of Internal Revenue Roper has made a ruling against the practice of certain theatrical managers of putting a ten-cent valuation on theater seats allotted to critics or newspaper reporters. The United Managers' Protective Association has been informed of the ruling.

It has been the custom of some managers in regard to seats sent to critics and other invited guests to pay the Government a tax of one cent each on tickets ordinarily valued at \$2, instead of a tax of twenty cents.

The commissioner said that a person, unless specifically exempted, who is admitted free and occupies a seat for which another person pays \$2, must pay a tax of one cent for each ten cents or fraction of the price charged.

"The amount of the tax is clear and the fact is clear that the law requires the person to pay the tax who gains admission, and the person selling the admission is liable to the Government for the collection of the tax."

Commissioner Roper said that the Department of Internal Revenue will prosecute any person who evades or attempts to evade the law.

The exemptions made by the law are free admissions of employees, municipal officers on municipal business and children under twelve years.

MUSIC "FOR THE PEOPLE"

Commonwealth Company to Give Light Operas at Popular Prices

The New York Commonwealth Opera Company, incorporated recently, of which John Philip Sousa is president and Raymond Hitchcock, treasurer, is rapidly formulating plans to bring "good music within reach of the people." Preparations are already under way for a season of light opera. Singers are now being engaged.

During the first season the repertoire will be confined to light operas of wide popularity, such as the Gilbert and Sullivan compositions, "Fra Diavolo," "Hansel and Gretel," and the like.

TO PUT LID ON INDECENT PLAYS

Grand Jury to Investigate Conditions Reported to Be Existing

District Attorney Swann's announcement that the time had come to put a quietus on the alleged indecencies of certain New York stage and screen productions is in a fair way of being realized, if the attitude of the Grand Jury is an indicant. For action is under way to investigate thoroughly the conditions.

The District Attorney's action was taken recently upon numerous complaints received by him, in respect to the lack of proper clothing in current Broadway productions. So, in order to verify the complaints, he visited the evening performances of a theater in question and saw enough to satisfy him.

When asked what he thought regarding the "artistic" feature of the performance, District Attorney Swann replied: "I haven't yet discovered any such performances that are purely artistic. They are for the most part nothing more or less than a display of nudity for nudity's sake—under the pretense of art. They are put on merely for the sake of profit. Every manager knows when he oversteps the line of decency in this respect, and his intention is to be a little more indecent than the other fellow dares to be, in order to attract the morbid portion of the theatergoing public. Hereafter they will put such features on at their own risk."

ALL MADE UP—NO PLACE TO ACT

PROVIDENCE (Special).—When the members of "The Story of the Rosary" company, playing the International Circuit, arrived in Providence, Monday, Dec. 3, they found the Emery Theater, where they were booked for the second week of their tour, barred to them.

The management of the theater, dissatisfied with some of the attractions that had appeared in his house this season, suddenly decided to change his policy to vaudeville. He notified the International Circuit officials to this effect only a few days before "The Story of the Rosary" enterprise reached town, but was informed that he would find a thirty days' cancellation clause in his contract. The scenery and baggage of the company were hauled to the theater, and the actors reported for duty each night, but were banished.

The theater management offered a compromise settlement, but the figure was not satisfactory, so now it will be obliged to stand a lawsuit, proceedings having been started by Louis O'Neill, of Albany, attorney for the Lyceum Producing Company, which controls "The Story of the Rosary."



White, N. Y.

SPAIN TO THE FRONT

Dolorettes and Masantinita Help to Make "The Land of Joy" One of the Most Popular Novelties in Town.

SEEKING CAUSE FOR RED CROSS FIASCO

Lack of Proper Advertising Regarded as Chief Reason of Failure

Whether the failure of the National Red Cross Theater Day in this city, last Friday, lay in a public reaction from similar campaigns or in the fizzle of incompetent advertising, is conjectural, but, happily, the signs point to the latter explanation. So scant was the attendance in New York theaters that five of the number closed their doors with no performances, and numerous others pooled their audiences for some more fortunate production. At not even the biggest successes were there anything like capacity audiences present, while the number of spectators at some theaters ranged from about twenty persons upward.

Red Cross officials have withheld comment on the probable cause of the fiasco, but opinion seems generally satisfied with lack of proper advertising. It was pointed out by one theatrical man that the only advertising which the event enjoyed, appeared on the day of and the day prior to the performance, the cost of which was borne by the theatrical managers themselves. It is a sad commentary, indeed, upon the management of this great and humane institution. The entire gross receipts turned over to the Red Cross from the performances of the Shubert theaters were \$2,465.30.

NOT RETURNING TO STAGE

Despite the rumor to the contrary, Julia Opp (Mrs. William Faversham) will not return to the stage in her husband's revival of "Lord and Lady Algy." Mrs. Faversham retired from the stage after her husband's revival of "Julius Caesar," and though she will probably be seen again in the theater, she has no definite plans for her re-appearance.



AN UNCOMFORTABLE MOMENT IN THE SYLVAN RETREAT OF THE THREE BEARS
The trio of amateur women-haters in Edward Childs Carpenter's play, "The Three Bears" is not pleased at the unceremonious entrance of Goldilocks. From left to right: Rex McDougall, Percy Marmont, Ann Murdock, Alice Gale and Jerome Patrick.

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NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"The Grass Widow," Diverting Musical Comedy; Good Acting in **"Blind Youth";** Washington Square Players in Well-Balanced Bill; **"The Gypsy Trail,"** Fine Comedy

"THE GRASS WIDOW"

Musical Comedy in Three Acts. Book and Lyrics by Channing Pollock and Rennold Wolf, adapted from Bisson and St. Albin's "Le Peril Jaune." Music by Louis A. Hirsch. Produced by Madison Corey, at the Liberty Theater, Dec. 3.

An Ill-Humored Man.....J. C. Klein
Annette.....Helen Lowell
Vincent.....Tom O'Hare
Anatol Pivert.....George Marion
Larry Doyle.....Robert Emmet Keane
Dorothy.....Irene Dixon
Florence.....Edna Waddell
Betty.....Marion Ford
Angie.....May Hopkins
Denise.....Natalie Alt
Colette.....Gretchen Eastman
Fernand Dore.....Victor Morley
Fanchon.....Marion Pollard
Claire.....Anita Francesca
Jacques, Count de Cluny.....Howard Marsh
Lucille.....Marguerite L. Fritts
Monseigneur Faverau.....Leon E. Brown

The pastures of French farce are still sought by those who would woo fickle fortune—fortune is particularly fickle on Broadway at present, according to the best advices—by means of musical comedy. As a rule the crop of diversion that is carefully cultivated in these pastures does not come up to the expectation of the market, and eventually finds its way to the cold storage at the sign of Cain.

Not so with "The Grass Widow"—or at least it should not be so. Messrs. Wolf and Pollock have enriched the soil of the groundwork of "Le Peril Jaune" with witty products of their own imagination, and it has been sprinkled over by Mr. Hirsch with as liquid a cabaret score as had found its way to Broadway since "Oh, Boy."

While "The Grass Widow" does not bear the stamp of intimacy which characterizes our musical productions of today, it is far and away from the obviously old-fashioned styles that have had occasional representation this season. There is an element of distinction in the staging of the musical comedy, the acting is of a superior kind, the singing is adequate and the humor rests more upon dialogue than upon situations. Moreover, a real story is developed in the action.

The central figure of this Franco-American design was Denise, a beautiful but unfortunate victim of circumstances. Piqued over the apparent neglect of her lover, Jacques, she marries a doddering old restaurant proprietor. With the civil ceremony over Jacques arrives, and the bride is whisked off to Paris on the express. The restaurateur, rich and revengeful, gives chase, with the result that the plot takes on the complications of mistaken identity, flights hither and yon, and a hundred other forms and processes that have done service in French farce. In the end, however, the aged Romeo is completely routed and the song of true love is heard.

Natalie Alt sang with admirable freshness the part of Denise, while George Marion contributed an excellent characterization of the old restaurant proprietor who would a wooing go. Robert Emmet Keane was a breezy and likeable reporter from Delaware—a character obviously sketched at the last moment to appeal to the risibilities of Broadway. Victor Morley gave an adroit and amusing performance of a Frenchman whose capacity for love-making knew no limit. Gretchen East-

man was a pleasing soubrette, and Howard Marsh and Helen Lowell gave effective assistance.

"BLIND YOUTH"

A Play in Three Acts, by Willard Mack and Lou Tellegen. Produced by the Authors at the Republic Theater, Dec. 3.

Louis Delmas.....Paul Porcasi
Tubby Mathews.....Mark Smith
Bobo.....Hazel Turner
Conny Chandoece.....Marie Chambers
Maurice Monnier.....Lou Tellegen
Henri.....Howard Lange
Mrs. Wilton.....Jennie Eustace
Harry Wilton.....William Courtleigh, Jr.
Nora.....Jennie Dumont
Frances Granger.....Grace Carlyle

Some say "Blind Youth" is melodrama; others, that it is artificial. Yet another finds fault with M. Tellegen because he didn't smile often enough as he went over his lines. There isn't much in what M. Tellegen does or says in this play to create hilarity. Whatever "Blind Youth" is, it isn't a comedy. Conceding then that it is melodrama, it cannot be denied unless one insists on being hypercritical that the play is well acted; that the company is exceptionally well balanced—there isn't a member in the cast out of place. And it was not overstaged—the settings were correct.

"Blind Youth" has nothing in its plot novel or startling. In any play where the star is a struggling artist, in which there is a vampire, and a model, the latter of whom wins the affection of the artist, and a funny Frenchman, all situations are similar.

M. Tellegen's role, Maurice Monnier, is that of the melancholy and shiftless canvas painter of the Latin Quartier. He realizes his error in becoming infatuated with "Conny" Chandoece, a heartless creature, impersonated by Marie Chambers, who dresses the part better than she plays it. Monnier's mother lives in New York with a second husband, by whom there is a son, Harry Wilton, half-brother of Monnier.

It is inevitable that Monnier should come to New York—all Latin Quartier artists have that fever, just as all New York artists hunger and thirst for the Latin Quartier of Paris. Jennie Eustace has the part of the mother, Mrs. Wilton; William Courtleigh, Jr., that of Harry, the half-brother. The former is blind to the shortcomings of Harry. Both play their parts as the parts should be played, and if Harry is spoiled, insolent and vulgar, that is what the authors intended he should be.

It falls to Monnier to fleck the dust from the eyes of Harry, who is deep in love with "Conny" Chandoece. This act brings out the determined spirit of Monnier, the cussedness of Harry, and the devotion of the mother to her erring boy, but who, at last, through the appeal of Monnier, is convinced of her "baby's" weakness.

In breaking his half-brother, Monnier arouses the suspicion of his model, adroit and innocent, played by Grace Carlyle. This is cleared away at the right moment and the reformed Parisian and his model leave hand-in-hand to culminate their dream, the half-brother having previously departed when he was brought to his senses. This leaves Nora (Jennie Dumont), a quick-witted waitress, in sole possession

of the room. The climax is what a climax should be—hurried.

When Miss Farrar, from her box, was not clapping her hands and manipulating her huge fan to the actors, she was back on the stage between acts. Between Miss Farrar and the players, the audience was kept busy. Mr. Mack, who assisted M. Tellegen in building "Blind Youth," was not present, being detained from his partner's work at another theater in town where his drama, "Tiger Rose," is running.

WASHINGTON SQUARE PLAYERS

Four One-Act Plays. "NEIGHBORS," by Zona Gale; "THE CRITIC'S COMEDY," by Samuel Kaplan; "THE GIRL IN THE COFFIN," by Theodore Dreiser; "YUM CHAPAB," a pantomime by J. Garcia Primantel and Beatrice de Holthoir, at the Comedy Theater, Dec. 3.

The Players.—Kate Morgan, Helen Westley, Robert Strange, Arthur Hohl, Marjorie Vonnegut, Marjorie McClintock, Florence Enright, Katherine Cornell, Frederick Roland, Jay Strong, Harry Ehlers, Vincenzo Ioucelli, Edward Balzerli, Arthur Balsamo and Frances Ross.

The all-American quartet of short plays, with which the Washington Square Players supplant the first bill of their third season, when considered in a perspective wide enough to include all of them in the vision at the same time, is a contribution to the local stage of significant proportions, and stimulating in effect. It has the tonic quality of novelty, strength in being contrasted and it has the palatable formula of a mixture of humor, cleverness and pathos, with the first two predominating.

Considered individually, the plays are so even in merit and widely divergent in character that to choose one as better than another would approach the absurd and would in final analysis be the result merely of personal taste. In "Neighbors" we are given homely comedy; we lend our ears to satire and a touch of pathos at the climax of "The Critic's Comedy"; "The Girl in the Coffin" provides somber drama, and the final curtain ends a period of burlesque in "Yum Chapab." Surely a bill containing some sort of appeal for every one.

The program begins with Zona Gale's "Neighbors," which was reviewed in these pages on its production by the Wisconsin Players at the Neighborhood Playhouse some time ago. While light in plot it nevertheless holds the interest of the auditor in showing the kindness and human qualities of a group of neighbors in a middle Western town. Helen Westley scored in the role of Miss Diantha Abel.

"The Critic's Comedy" presents Miss Westley as dictating a review of the play she saw the evening before while in bed at ten the following morning, despite interruptions by a 'phone message from her idle husband, whom she is supporting, and a call from a leading man who wishes a good notice. In her conversation with this man the author, Samuel Kaplan, hitherto unknown in this vicinity, has given her many brilliant lines, epigrammatic and witty, and in the scene where her much younger and "lounge lizard" type of husband cajoles money from this worldly wise, cynical but still gullible

woman there is brought in the distinct note of irony and tragedy that must result in a union of this kind.

The rolling up of a mass of irrelevant facts and the seemingly endless piling up of details, that prevails in all of Theodore Dreiser's novels was evident in "The Girl in the Coffin," but there has been enough of this wordy shroud removed to allow the strong drama to come to the foreground. It is a tragic incident in the course of a strike in a mill town. The labor leader who is depended upon to hold the strikers together (the only way in which the strike can be a success), is so moved by the grief of his daughter's death—in her coffin she occupies the center of the stage—caused by an illegal operation, and the desire of vengeance against the man that wronged her that he cannot make the speech expected from him.

There comes a scene in which Ferguson, a national organizer, upbraids him for placing his personal troubles before the needs of the 14,000 strikers. As this man bares his own soul the auditor hears a powerful character analysis, which convinces the other man that his duty is with the strikers. The denouement, not wholly unexpected, comes when it is found that the national organizer had been the girl's lover. The roles of the two men are played with force and restraint by Frederick Roland as Magnet, the labor leader, and Arthur Hohl as Ferguson.

"Yum Chapab," a pantomime founded on Maya legends, proves to be a thoroughly amusing burlesque. Helen Westley in the role of the warren woman, who gives birth to a full-grown son, displays her rare gift for caricature.

"THE GYPSY TRAIL"

Comedy in Three Acts, by Robert Housum. Produced by Arthur Hopkins, at the Plymouth Theater, Dec. 4.

Frank Raymond.....Robert Cummings
Miss Janet Raymond.....Katharine Emmet
John Raymond.....Frank Longacre
Stiles.....Charles Hanna
Frances Raymond.....Phoebe Foster
Edward Andrews.....Roland Young
Michael.....Ernest Glendinning
Mrs. Widdimore.....Edna Steller
Ellen.....Margaret Raynes

In "The Gypsy Trail" Arthur Hopkins has uncovered one of the most charming and novel plays of his exploring career. Here is a play which will appeal to the most jaded theatergoer for its freshness and spontaneity of humor, its delightful contrast in characterization, and the buoyant spirit contained in its situations. Mounted in excellent taste and acted by a cast which demonstrates anew Mr. Hopkins's judgment in selecting players, it deserves wide popularity.

The difference between romantic and prosaic viewpoints furnishes the theme for "The Gypsy Trail." Robert Housum, whose previous playwriting effort was a comedy, entitled "Sylvia Runs Away," which W. A. Brady presented a few years ago, shows us a girl of romantic disposition living in conventional surroundings and receiving the attentions of a conventional young man. Across her path comes an adventurous youth, a newspaper reporter, who breathes the very air of romance as it is known upon the trails of the gypsies. His reckless, indomitable spirit: (Continued on page 7)

ESTABLISHED JANUARY 4, 1879



DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

1493-1505 BROADWAY, NEW YORK

Telephone Bryant 8360-8361. Registered Cable Address "Dramirror"

LYNDE DENIG, Editor

Entered as second-class matter January 26, 1899, at the Post Office at New York, New York, under the Act of March 3, 1879.
Published Every Wednesday in New York.

THE DRAMATIC MIRROR COMPANYHARRY A. WILSON,
PresidentLYMAN O. FISKE,
Secretary and Manager**SUBSCRIPTIONS**

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00; Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

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LET WASHINGTON KNOW THE TRUTH

BEFORE Congress alters the war tax, as applied to motion pictures, it will want to know in clear, convincing terms why the levy is more than the industry can carry. Whether producers pay the tax, whether exhibitors meet it, or whether it is passed on to the public through exhibitors, will not cause overworked Washington legislators great concern. But if it can be shown that none of the three—producers, exhibitors, or public—or all three combined, are in a position to absorb the tax, there is hope of gaining a needed revision.

* * * * *

In previous appeals to law-making bodies, advocates of motion picture interests have encountered one great obstacle—belief in the myth that manufacturers and distributors are amassing immense fortunes. The public and the public's representatives think only of the money that has been made in pictures and nothing of that which has been and is being lost. And even the more thoughtful of our solons, who have a smattering, but not a thorough understanding of the business, argue that an industry which can afford to pay actors and actresses enormous salaries is in no danger of being harmed.

Of course the answer is that producers *cannot* afford to pay such salaries and the irony of it is that with conditions as they are at present they cannot afford to stop paying them. A first-class company must have players who are known and liked by the public and these players, comparatively few in number, are a devouring Frankenstein, more powerful than the men who made them.

Because the picture business has come to be ranked as the fifth industry in the country does not mean that its operation is to be compared to the handling of standard products. *Makers of photoplays are dealing in personalities that sell themselves to the highest bidder.* It is simple for a member of a congressional committee to suggest the curtailment of an extravagant payroll when he does not realize what the leaders on this payroll signify to their employer.

Years may be spent in gaining a market for a certain article—say an automobile. Through painstaking experimentation in the factory and costly advertising, the manufacturer establishes his particular make and during the years to come he may reap the benefits of his outlay, for the ownership of what he has created is protected by law. If the name were taken from him, along with distinctive features of the car his business would be ruined.

Likewise the producer of motion pictures frequently devotes years and many thousands of dollars to establishing a market for his pictures, which become popular with the public by reason of the presence of a certain player. The loss of this player means the loss of his greatest asset. But unlike the automobile manufacturer, he is not protected by law, for he is dealing in personalities governed only by the dictates of their ambitions and contracts of short duration. Success in establishing a star assures one or two things—a larger salary, or surrender to a rival who is ready to pay the advance.

* * * * *

• This is the position in which producers find themselves in regard to the outrageous expenditures for leading actors. It is a fact that some companies whose profits have dwindled to the danger point are paying salaries out of all proportion; but they do so as the lesser of two evils—the other being loss of prestige and business.

Whatever the nature of the appeal offered by picture men in Washington it will be advantageous to give our Congressmen an understanding of the peculiar problems confronting a business that deals in personality instead of merchandise. It might even be advantageous to

let it be known that the industry is united in seeking a means of keeping actors' salaries within bounds without putting a curb on competition between rival producers.

* * * * *

The more Washington legislators know about any phase of the show business just now the better. If they discover ways and means of realizing excess profits the entire membership of the National Association of the Motion Picture Industry may arise to say "I thank you."

THEATRICAL LEAVEN IS WORKING

PLUTARCH tells a story of PSISTRATUS whose philanthropy overshadowed whatever shortcomings that individual had. For instance, whenever he took his constitutional he was accompanied by two slaves who carried a bag each bulging with the coin of the realm, and when PSISTRATUS saw a human whose appearance indicated that he hadn't all that was coming to him, the old Greek millionaire ordered one of his slaves to throw out a handful of the legal tender of that day. And then the ancient philanthropist continued his stroll until the receptacles containing the needful were exhausted.

The good fellowship of the present time—and good fellowship is an offspring of philanthropy—has not taken the shape of PLUTARCH's subject, but in divers and sundry ways it is abroad, and in no profession is it more liberal and anxious than in the theatrical world. In the last issue of the MIRROR there was editorial mention of a Forty-second Street manager who informed his patrons that his house would pay the Government tax on each purchased ticket, and this without advancing the box-office price.

The spirit which prompted this is becoming contagious. This week we are pleased to mention the spread of the good-will of the Forty-second Street house to the management of the Plymouth, one of the most recent playhouses in the city. The regular schedule price of the Plymouth is reduced on three nights of the week. The reduction is liberal and so far as we are advised it is not made in order to fill empty seats, for the play running when the announcement was made was quite satisfactory to the management. The offer is indicative of the theatrical trend, and while there should be no disposition to be exacting, on the contrary, with due appreciation of the spirit of the two houses mentioned, we are waiting without impatience for the announcement of a reduction of the higher prices which prevail in some New York theaters. We believe the leaven now working will reach the point.

PASSING OF OLD STYLES ON THE STAGE

STYLES sartorial and theatrical dress have gone hand in hand for generations. The banker and the statesman have appeared in numberless dramas in which the silk hat, the frock-coat and the patent leathers and black silk stockings have been seen. The styles were taken from the everyday walks of life. But for the last twenty-five years these styles have been gradually disappearing from the streets. A man wearing a top-hat in the business thoroughfares of any city at this time is a sight so rare that the wearer would be a subject of curiosity and comment. The frock-coat worn by the heads of business has likewise gone into the storeroom filled with the castaway silk hats, and the cutaway has taken its place.

All of these styles have had their nights on the stage, because the stage is supposed to be a mirror in part of what people wear. In the melodrama of earlier times and in that in which Southern customs are represented, the frock-coat is still adhered to, as that is distinctly Southern among the elect to this day, but the silk hat is not and will never be true below the Mason and Dixon line.

But there is a gradual tendency toward the elimination of both the silk hat and the frock-coat from business in the leading cities of this country, and there are indications that these styles are disappearing from professional circles.

POWER OF "UNCLE TOM'S CABIN"

ASOUTH CAROLINA correspondent wrote to the Boston Transcript that he has just read the book "Uncle Tom's Cabin." The correspondent was a Confederate soldier in the Cause that was lost. After Appomattox he thought it all over and concluded that the South was wrong on the slavery question which was the Alpha of the Civil War. The more the correspondent thought, the firmer grew his conviction that slavery was contrary to humanity. Still, he was not quite sure until he took up the book named. That settled lingering doubt.

One may wonder what the effect would have been had the South Carolinian seen any of the hundreds of strolling companies that played the dramatic version of Mrs. STOWE's book. No American play has been given more frequently, and by all sorts of actors. It is still on the road in some of the back settlements. If the reading of the book has settled all doubt in the mind of the ex-Confederate, what might have been the result had the old play been given in the South in the days of Reconstruction?

MANAGERS' PRINT OWN BLANK FORMS Government Unable to Provide Printing for Returns on Tax Admissions

The United Managers' Protective Association, with the approval of the Internal Revenue Bureau, has issued blank forms to its members on which they will make the returns to the Government upon the amusement admission war tax for the month of November. The Bureau of Printing and Engraving was to have supplied the blanks but it had been so rushed by war work that it was unable to print the forms for the returns. It is not known when they will be ready.

The fact that the Government could not supply theatrical managers with the blank forms does not relieve the managers of their responsibility of making the returns, and in order to overcome the difficulty the United Managers' Protective Association printed and distributed to its members a blank form of its own which will serve the purpose temporarily. Attorney Ligon Johnson, of the managers' organization, announces that he is prepared to supply any manager with blank returns forms on application to the United Managers' Protective Association.

NEW ATTRACTIONS FOR THEATERGOERS

(Continued from page 5)

captivates the young girl and rebellion takes place in her heart against the prosaic attitude of her sweetheart.

The conventional young man, however, decides he must submit to the spirit of his particular time and environment, and plans a romantic escape, which, while conventional in design, will be of effect in demonstrating his ability as a dashing Lochinvar. A kidnapping expedition is planned but it miscarries because the heroine is rather inclined to be respectful of the conventions. In the end the spirit of romance wins the day, aided materially by the impassioned eloquence of the reporter.

Ernest Glendinning played the part of the fictional gypsy with a fine blend of romantic fervor and naturalness. Phoebe Foster brought charm to the part of the heroine and Roland Young gave another of his superb characterizations of a casual lover. Effie Ellsler was distinctive in the part of a grandmother who had an appreciation for romance, and Katherine Emmet, Robert Cummings and Frank Longacre rounded out a well balanced cast.

COCOANUT GROVE OPENS

We care not who makes the laws so long as Ziegfeld and Dillingham furnish our midnight entertainment. Here was a perfectly good winter threatened with conventional amusement so far as those members of the never-go-home-until-the-bitter-end were concerned—amusement which seemed destined to center about intimate revues when, appreciating the value of novelty, the management of the Coconut Grove presents "A Night in Spain" with real Spanish dancers and singers, real Spanish music and costumes and decorations of real Spanish design and colors.

The company, which is appearing in "The Land of Joy," has been transferred to the Century roof for an after-the-theater entertainment, and a new program has been devised by the resourceful composer, Valverde, and the ingenious stage director Wayburn. What endurance these Spaniards possess! What joy of living is theirs!

HEARD ON THE RIALTO

A number of plays which have had successful engagements in New York are being presented in London. The list includes "The Willow Tree," under the direction of Gilbert Miller, at the Globe; "The 13th Chair," with Mrs. Patrick Campbell in the stellar role, at the Duke of York's; "Inside the Lines," at the Apollo; "Romance," in which Doris Keane is playing her third season at the Lyric; "The Yellow Ticket," at the Playhouse; "Brewster's Millions," at the Queen's and "Round the Map" at the Alhambra.

Gilbert Miller, who is the son of Henry Miller, is meeting with remarkable success as a producer in London. His initial venture there was "Daddy Long Legs," and he has followed that comedy with "The Willow Tree" and "The Saving Grace," both of which are among the big successes of the new season. He has recently obtained the rights to "Nothing but the Truth" and will present it shortly in the British capital.

While there was a decline in the number of theatrical premieres last week—only four new attractions were presented—New York was not wanting for sporting events. The six-day bicycle race attracted huge crowds to Madison Square Garden, the wrestling tournament brought the Lexington Avenue Opera House renewed popularity, and Billy Watson's "Beef Trust" tested the capacity of the Columbia Theater.

Mr. Watson's popular organization, which was reported last year to be on the verge of disbanding owing to a desire on the part of the owner and producer to enjoy the domesticities of home, is appearing this season in a burlesque built around the figure of Venus. We did not attend the performance, being busy with the theatrical premieres and the bicycle race, but the *Herald* burlesque critic informed us that the show was suitable to the ample proportions of the cast.

An entente cordiale, based upon Goldberg's philosophy that everything's in the point of view, is existing between Broadway and Greenwich Village. While former members of the "Never-south-of-Forty-second-street Club" are regularly visiting Polly's, the "Village" theater and Webster Hall bacchanals in search of the unconventional in cuisine and amusement, denizens of the district to the south are invading the Rialto in ever-increasing numbers in search, too, of the unconventional in cuisine and amusement. And both groups are finding the object of their search.

The diplomacy exercised by Selwyn & Company has averted a serious but entertaining theatrical clash that impended, it is reported, between Nat C. Goodwin and Arnold Daly, while they were both members of the cast of "Why Marry?" in Chicago. The storm subsided just as it seemed about ready to strike upon the theater world of the Windy City and now quiet is again restored. Mr. Daly is no longer in the cast of "Why Marry?" Felix Krembs having been assigned to his role. The play will be presented in New York during Christmas week.

Changing the title of plays continues to be a popular practice once the plays are presented outside New York. Sydney Rosenfeld's comedy, which was produced at the Criterion Theater recently under the title of "The Love Drive" will soon begin an engagement in Chicago under its original name, "Under Pressure."

In regard to the names of plays, Harold Chapin's comedy, "Art and Opportunity" would have been presented under a new title had the management possessed less interest for the wishes of the author. It is said that the title of "The Window," which was believed to be suggestive of the transparent character of the heroine of the play, had been selected as more suitable than that of "Art and Opportunity." However, Mr. Chapin, it is said, was particularly fond of his title, and out of respect to his memory—he lost his life in the battle of Loos—it was retained.

One would think that the demands upon their energy and enthusiasm at the Park Theater would be all sufficient to drive them immediately to slumber once their performance there was at an end.

But here they bob up at the Century with fresh spirit and courage and execute their characteristically sinuous and abandoned—yes, abandoned is the word—dances to music that represents Spain in its happiest moments. Valverde's music is written with grace and a dash of paprika; the costumes are delightfully picturesque, and the girls themselves are engagingly frank and clever. They dance because they like to dance. They smile because they're happy and healthy. Indeed, they come as an excellent and deserved tonic to blasé Broadway.

Dolores and Mazantinita, the first with the soul of Spain—or what should be the soul of Spain—in her eyes and feet and shoulders and hips, the latter of a grace unsurpassed; Violeta, winsomely naive; Puchol, fascinatingly

suggestive; Saus, of the sweet manner and the desire to please; Mario Marco, agreeable and charming, and Bilbao, imperturbable of face but uniquely rhythmic of feet are among the entertainers.

Also there is Raymond Hitchcock, who, in Spanish costume, talks of the "tore-de-dor" in accents wild if not Castilian.

BRIAN AT THE KNICKERBOCKER

Donald Brian, in the William Le Baron-Victor Herbert operetta, "Her Regiment," moved to the Knickerbocker Theater last Monday night to continue his engagement.

The return to the Knickerbocker Theater of Mr. Brian will be something in the nature of a homecoming to him as it was at this playhouse, during his eight years of annual engagements there, that he appeared in "The Siren," "The Dollar Princess" and "The Girl from Utah."



Bangs, N. Y.

ANNE AMERYS

Anne Amerys, whose attractive personality graces "The Thirteenth Chair," Canadian company, which is under the management of William Harris, Jr.

NO ECONOMY AT CENTURY Need of Smoother Performance Given as Reason for Dropping of Players

There was no thought of economy on the part of the management of the Century Theater when Mrs. Irene Castle, Adolf Bolm, George White, Arthur Cunningham, Flore Revalles and a number of Russian dancers were eliminated from the revue, "Miss 1917," last week, according to a statement from the management.

"The engagement of Elsie Janis," it is announced, "necessitated the payment to that young lady of a larger sum of money than the combined salaries of those enumerated. All the actors and principals who appeared in the original performance, and who scored successes have been retained. Only those eliminated are those whom the management believed did not tend to the smooth running of the performance."

The Century Theater management, in answer to Mrs. Castle's statement that she had received no notice that her services no longer would be required in "Miss 1917," also declared that Mrs. Castle had informed the management on Thursday that she would withdraw from the cast on Saturday unless the time of her nightly appearance was changed from 10:30 o'clock to about 9:15. The change was not made and it was accordingly assumed by the management that Mrs. Castle would no longer be one of the company after Saturday.

TO ENTERTAIN COLORED SOLDIERS

Marc Klaw, in charge of the Military Entertainment Service Branch of the War Department's Commission on Training Camp Activities, has appointed Lester A. Walton, Editor of "The New York Age," organ of the colored people, as the chairman of a committee to organize the talent among the colored draftees into dramatic and minstrel organizations. For this purpose Walton will send representatives to the camps where colored men are training, to arrange to furnish entertainment and to carry with them an established form of amusement when they go abroad.

ACTORS' FUND BENEFIT

Daniel Frohman, president of the Actors' Fund of America, announces that the Annual Benefit in behalf of the Actors' Fund will take place in the latter part of January. The Fund is spending over \$75,000 a year in relieving the sick and disabled members of the theatrical profession in all parts of America.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Tip in Last Week's Mirror Proves Correct—Opportunity for Directors' Association to Prevent Theft of Credit—Making the Fight Harder for Brooklyn Exhibitors

OUR "lead" paragraph of last week told of what the war benefit promoters had been doing to "the boob theatrical managers," intimating that the latter would have to "do sumthin' about it," and warned the makers and exhibitors of big feature films that they would be the next point of attack of the W. B. Boys. The issue containing these disclosures was in the hands of the theatrical managers during the day of December fifth, on the night of which a regular meeting of the United Managers' Protective Association was scheduled to be held. Let a paragraph from the New York *Globe* tell what happened that night:

"As a result of the recent exposures of graft and extravagance involved in the conduct of some bazaars and other entertainments for war charities, the United Managers' Protective Association, including the leading theater managers of the city, have adopted a resolution to bar their theaters to such benefits after January first next."

Lack of space last week made us say "the Motion Picture Directors' Association can go still further in the Heffron matter, as the Old Exhibitor will show next week." Our idea was that the placing of Mr. Heffron's name as director on all prints of the picture was fair enough, but that the point involved needed more emphasizing than that. The sort of emphasis it needed was a rebuke by the National Association of the man guilty in this case. The publicity given such a rebuke would serve as a warning for the future. The Motion Picture Directors' Association is strong enough—particularly in this instance, when its case is so manifestly just—to secure this sort of action from the National Association of the industry. Complete justice to Mr. Heffron, and to other directors who have suffered from credit thieves, would seem to dictate such a course.

I have never conducted a theater in Brooklyn, but a friend of mine does over there. He is burdened with Higher-Everything and war taxes. The high cost of living in his neighborhood has made patrons want to reduce their movie expenditures, and yet he has had to boost his prices. The result is that his troubles keep him awake nights—all this after seven years' hard work getting safely established. And what do you think has started just a few blocks away from him? He sends me *their* ad:

BUSHWICK HIGH SCHOOL
Irving Ave. and Madison Street
EVERY SATURDAY EVENING
.....Feature Pictures
Saturday, December 8
in the biggest photoplay of the day and
a comedy
Two shows each evening at 7:30 &
9 P. M. Feature Picture shown
at 7:45 & 9:15 P. M.
CONDUCTED BY NEIGHBORS FOR NEIGHBORS
NOT PROFIT
ADMISSION, 7 CENTS.
Gentlemen of the producing and exchange interests: I ask you, is it right?

Censored film: Fox's "Rose of Blood." Censor: Major Funkhouser. Reason: Objected to by U. S. Committee on Public Information.

Chairman Creel, of Committee: "The Major is not altogether correct in his statements."

At the offices of the Committee: "No request had ever been sent to Major Funkhouser to reject 'The Rose of Blood.' The first information the committee had of the production in question was when the Department of Justice referred to it a telegram received from Major Funkhouser requesting aid in preventing the exhibition."

Lawrence Rubel, director of Division on Pictures of the Committee on Public Information, to W. R. Sheehan, of Fox-film: "The picture, 'The Rose of Blood,' has been reviewed by this committee and representatives of the War Department, and is released for exhibition without cuts or changes."

What, I wonder, is the Major's explanation of all this?

Without reading our "lasting peace through motion pictures" talk, the *Evening Mail* of New York evidently agrees with it, for I find they say: "The fraternizing on the Eastern front has done an immense amount of harm in weakening the morale of the Russian soldiers. But it has also done an immense amount of harm in weakening the morale of the German soldiers. It does not do. There is a terrible danger that the enemy is a good deal the same sort of fellow that you are. International ignorance is a sine qua non of the conduct of wars, just as it is a sine qua non of their inception."

International enlightenment of all classes, the learned and the unlearned, in all countries can come through the motion picture *solely*. Write "Motion Pictures" into the terms of a *lasting* peace.

Some of the advertising men on the trade press are gloomy because the process of readjustment going on in the industry has cost them page after page of advertisements. It appears that the come-and-go producers and distributors, who have been raising much ado about their nothings, in the ad pages, have had

to run to cover (not the favorite "inside front" one) the minute the readjustment commenced. Of course, the staple firms conducted their business and advertising "as usual," but the ad men could see nothing but fog. No foresight whatsoever. Couldn't appreciate that the death of four-flush advertising was a blessing to the business, despite the small financial loss to their papers for the time being. That the staple concerns are going to get more benefit from their ad space now that the come-and-goes and their disconcerting din are of the past. That such a condition finally means two pages of "copy" from the legitimates for each page of four-flush displaced. That the elimination of the advertising four-flushers is the long awaited sign that this grand business is at last "coming to."

I wonder who rejected the scenario of Thomas Pogue, who writes to a certain New York newspaper that "Mr. Brenon's idea of comparing the spoken drama with the silent from a professional and artistic standpoint is odious in the extreme." Of all the would-be scenario writers who flay the movies in the papers, Mr. Pogue is the bitterest.

Commenting on the failure of "The Torches," recently produced on a Manhattan stage, Pogue says: "The play, 'The Torches,' which Mr. Brenon says gave him more pleasure than any he has seen for years, is a strong point against his own argument. A grand play was 'The Torches,' but the best known member of the cast was John Sainpolis, who has been featured in several film dramas recently."

So the play failed because of Sainpolis, "who has been in several film dramas lately." We feel sorry for Mr. Sainpolis. But also for Mr. Pogue. It must be dreadful to have your reason affected that way.

What's the premier first run houses of America? Mr. Rothapfel's? No. Mr. Edel's? No. 'Tis whispered to us that Sing Sing Prison, whose Mutual Welfare League has been getting an "ad-

vanced advance," peep at everything in the line of big films, is the place.

And what happened to the "chain of movie theaters being completed" by one of the big programs? I understand that the friend of the bartender who serves the fellow who knows the office boy of the deputy assistant editor of a certain trade paper has divulged nothing further.

Now that Louis B. Mayer has faded out of the Metro limelight to become "Select," lots of his friends wonder what has become of Joe Lee, considered Mayer's right hand in his Metro activities. Well, Joe faded completely out of view for a month; but now he's back and we can see what he has been doing. It was forming the J. F. Lee Buying Agency. The trade papers announce this as a "new step," etc., but Joe's friends recall that he had a buying agency for several states over a year ago. Still, there may be features to the second Lee buying agency that weren't in the first. I am anxious to know. I doubt if Lee would have reopened such an agency on the old lines at this day. In short, I feel he has sense enough to know he must bring a *new idea* into the buying-agency-business to succeed. I am pretty sure Joe has such an idea. What is it?

So George Archambault has been called to the colors. Who is George? Why, a couple of years ago he was some sort of an assistant in the business office of the Eclair Company, in the Leavitt Building, where Bert Ennis publicity-managed. I remember that a friend of mine wanted to buy some Eclair scenic and George was the young man who screened it for him. Came the feature picture and the building by Jules Brulatour of the Peerless studio, for the production of feature pictures. Emile Chautard commenced to make feature pictures for Jules. Director Chautard, bye the bye, was the stepfather of young George. The latter would go over to the studio to see "Daddy" Chautard work. Finally, he left the business office and joined Chautard over there. In the end, the young-man-about-the-office became a director himself. Within the past few months he has directed some big World Film stars. When his country is through with his services, George will undoubtedly follow right along in Emile Chautard's path. His rapid success is remarkable in even a field where quick success causes no particular astonishment.

I am glad to note that the Wharton Brothers had the good sense to engage Marguerite Snow for a serial. With serials the big factor they are in this business, isn't it odd that no serial maker called for her services before? And her brilliant acting in the most successful chapter-play ever filmed, "The Million Dollar Mystery," made her an outstanding "bet" in that line! It all goes to show the acumen of our best little producers. They've been issuing Marguerite in everything but the style of picture in which she will be forever famous—the serial! Three of the persons connected with "The Million Dollar Mystery" have departed



QUAINT SCENE FROM "THE BELOVED TRAITOR"
New Goldwyn Picture Starring Mae Marsh

this life, although that celebrated production was made but three years ago. Hite, the producer; Hansel, the director, and beautiful Florence LaBadie, who played in it with Miss Snow. The "Mystery," they say, is now out for more money—this time as a five-reel feature. It will be interesting to see how a 20-episode serial will "show" in five reels.

It is a familiar process in this business to advertise what you are going to do before you do it (with a change of mind likely in the interim), but Leonard McChesney, who is responsible for Edison-Perfection pictures, plays it the other way around. He has been signing up big stories and big stars. In a little while he is going to produce them. After that has been done, and the finished product is on the screen, he may vouchsafe a little publicity about them. Funny to think of that sort of sincerity amidst the bull and bluster of this game. And "Mac" used to be an advertising man. That reminds us of our own description of Lieut. Wells Hawks as one of the few publicity men who didn't over-publicity themselves. Wells caught the item and dropped his work as chief of Naval publicity long enough to write:

"A man in my position, who spends most of his time writing about these fine boys in the Navy, would be a bad publicity promoter to waste ink writing about one like himself, whose chief asset is that he is privileged to describe this wonderful service. My new work is constant and calls me day and night. But it is always unfolding something new. It is a wonderful opportunity for me, and you can realize the positive enjoyment of writing stories to be passed on by the splendid men who are the heads of the navy. Then there is the great satisfaction of knowing that you are working for an ideal and wanting nothing else but your living and the pride for all your days that you were allowed to be part of the biggest thing in the world."

H. Whitman Bennett, believer in the feature film, came into the picture game when feature films were an experiment. When four reels was a "super" length, Bennett thought the feature was a staple. That it should be taken away from the "program stuff" and specialized in. So he opened a feature specialty department for the Mutual four years ago. But the folks that ran the Mutual then—it was

before the day of Freuler—couldn't see ahead with Bennett. They let the idea lapse. Bennett noticed the lack of foresight and tied up with Lasky. Lasky seemed to feel the feature was the thing. Bennett felt that Lasky was the one picture man to tie up with. The fact that Lasky was "new to the game" meant nothing to Bennett. He was after someone with faith in big pictures and Jesse L. had oodles of it. These oodles developed into a most emphatic business success. "Lasky" on a film to-day means what "Tiffany" does on jewelry. And H. Whitman has had no small part in that success. Have you ever noticed those little eulogies by Jesse L. on each return from a Coast trip: "My New York interests were capably handled by H. Whitman Bennett." Mr. Lasky feels he could go tripping through the land for a solid year, if there was need of it, and that the shop in New York would be more than safe with the Bennett on the job.

A condition that I can't understand is the "call for big" directors, and the truly big directors that I find not working. Not many, I'll admit; but still, three or four. Olcott, who made "The Belgian," is one. "The Belgian" will take place with the big American photodramas based on the present war, and I understand that the U. S. Exhibitors' Booking Corporation, who bought it, did so in competition with six other eager buyers. Now, that is going some in these days of reported "tight market," but it simply indicates that big pictures are always wanted. But are the big directors? They say that Frank Crane spent a couple of months in retirement before Goldwyn engaged him for the wonderful Mary Garden "Thais" production. That a certain other, who has just completed a world-beater, was publicly described as a "dead one" before he got active again.

In speaking of Mr. Hodgkinson's reported solution of moving picture evils (which, by the way, W. H. H. continues not to divulge!) we said that the star salary evil would never be cured until the exhibitor joined up with the established producers in the fight on it. I estimated that if an established producer like Pathe, Goldwyn or Lasky declined to pay the star salary asked—if all of them came together in agreement on it—John Smith, in the promotion business at 200 Broadway, would pay the salary, and would get away with a "special star company" because the exhibitor would take his pictures. I do not know if Mr. Marcus Loew reads this department, but just this morning I find him quoted this way:

"Discussing conditions in the film business, Marcus Loew says the reason for the high price of features is the salaries paid to picture stars, and that the remedy lies with the exhibitors. 'They are the custodians of the public,' he said, 'and should get together and refuse to play pictures containing stars drawing exorbitant salaries. The time will come when they will have to take such action, and the sooner they come to it the sooner the remedy will be at hand.'"

In connection with the star salary, I hear an interesting report on a leading woman agent that makes me wonder why otherwise clever managers are so easily fooled. This agent does a business of thousands of dollars a month with a leading producer, standing "in right" with him because she gives him "first choice" of her stars and stories. And yet it is said that



DRAMATIC MOMENT IN "THAIS"
Goldwyn Spectacle Starring Mary Garden

VITAGRAPH CHANGES DIRECTORS

Shift in Producing Heads of Companies in Accordance with New Policy of President Smith

In making up the companies which began production of several Blue Ribbon features to be used on the spring program of Greater Vitagraph, Albert E. Smith, president of the company, made several important changes in directors. Paul Scardon, who has directed Earle Williams in his features during the last year, is now directing Harry Morey with Florence Deshon and Grace Darmond in a Blue Ribbon picture, entitled "The Other Man."

Earle Williams, in the new arrangement, has been put under the direction of Tom Mills, long a Vitagraph player and during the last year noted as the producer of many of the O. Henry stories made by Vitagraph. Mr. Mills is directing Earle Williams and Miriam Miles, his chief support, in a melodrama, entitled "The Heir to Hate," which is scheduled for release the latter part of January. The picture is in its last stages now and will be completed in a few days.

William P. S. Earle, who is said to have produced another film masterpiece in "His Own People," featuring Harry Morey and little Gladys Leslie, now has under his directorial wing a combination made up of Miss Leslie and J. Frank Glendon. Miss Leslie already is well known for her work in Than-houser productions and Mr. Glendon's most recent work has been in leading roles in the O. Henry series. Miss Leslie and Mr. Glendon should make an ideal combination.

John Robertson, who directed Evert Overton in "The Bottom of the Well,"

has just completed another feature with Corinne Griffith and Evert Overton in the leading roles, and has now begun the production of a big picture in which Miss Griffith and Webster Campbell are to be featured.

William Wolbert, who is responsible for the production of many fine features at the Vitagraph western plant, now has under his direction Nell Shipman and Alfred Whitman. They are engaged in making a feature, the working title of which is "Cavanaugh, Forest Ranger." This is the second feature in which Mr. Wolbert has directed this combination, the first one having been "The Wild Strain," which is scheduled for release some time in January.

Tom Terriss has just completed "A Woman Between Friends," a Robert W. Chambers feature, in which Alice Joyce and Marc MacDermott are starred. This is said to be an exceptionally beautiful production and Mr. Terriss has devoted infinite pains to it. He probably will have the same stars in charge in his next production, the title of which has not been given out.

Graham Baker, who formerly wrote and directed Big V comedies featuring Montgomery and Rock, is now engaged on the fourth of the new "Vitagraph Comedies," featuring Edward Earle and Agnes Ayres. Montgomery and Rock, meantime, are under the direction of Dave Smith at the company's Western studio, where Lawrence Semon and A. J. Howe are also engaged in directing Big V comedies.



JOHN BARRYMORE
In "Raffles, the Amateur Cracksman"

before she actually delivers a star to the producer, she quietly sounds out his competitors. Then she says that Miss ——— has offers of so-and-so-many dollars a week from so-and-so-many producers—but, of course, the offers didn't come through Madame Agent! Oh, no, Madame Agent is simply working in Mr. ———'s interests; that is why she brings all her people first, only, to him! But the story has it that by dint of securing enough offers from other producers, the agent works up the producer to wild salary heights—and that the cash value of these "lifts" would buy the producer several castles in—California!

I told of how Editor Mullin of the Vita treats contributors last week, and now I must add Harry Chanlee, just signed by Paralta, in the "ideal editor" class. Already do authors say that it is a pleasure to do business with Chanlee. I can readily grasp why the Chanlees and Mullins get "first choice" of the work of the good writers. Chanlee has been off the editorial desk for a couple of years, making submissions himself in the interim. Wouldn't it be a bully thing for writers if script editors made periodical visits to the writing game—and wouldn't the way the script desk would be handled on the editor's return be a bully thing?

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Letter from California Organist—Musical Programs at Rialto and Strand—Current Feature Photoplays—A New Album of Twelve Pieces by Bohemian Composers

BY MONTIVILLE MORRIS HANSFORD

SOMEHOW, when we think of California, we think that is where the moving pictures come from. And following this line, we would naturally think they were ideally presented to the public in that land of flowers and palms. When we see the beautiful heroine led forth into an orange grove, we listen for ideal music to accompany this walk into dreamland. But I am astonished to receive a letter from a prominent organist in the southern part of that state, in which he says that ideal music does not accompany the presentation of such scenes. In fact, he comes right out and says in part:

A California Organist

"In regard to the picture business I am very much interested, am quite a fan, and read your page every week. In this city, after three years and an average attendance of three or four times a week, I must confess we have the worst music of any place I have lived in. I have never once heard a piece of real organ music, although we have a number of fine organs. Where they have orchestras, they simply play a lot of popular things in any old way. None of the houses make any attempt to fit the music to the picture, or if they do no one would ever know it. In fact, I know personally a dozen people who don't attend them any more, simply on account of the poor music. I have been asked a number of times to take an organ post in the best house here, but not for me until I can play music of a good sort. There is plenty of fine things that the public would like, if they could hear them, without using the rubbish that they do here. I hope some day to play in a picture house, but shall not do so until I can have a manager who will let me play music that will at least not disgrace the profession to which I have the honor to belong."

Ye gods! This is sad stuff! When I receive a letter like this, I am undecided whether to advocate the Gary system for managers, or to let them die off naturally. Is there any organist in California who puts over real music with his pictures? I would like to hear from him, because after the above letter that blooming state needs a champion.

Strand and Rialto Programs

Hugo Riesenfeld led his men through the splendid *Rienzi* overture at the Rialto last week. The tone of this orchestra is uncanny. It is scarcely possible to describe the pleasure had in hearing the many excellent overtures selected by Mr. Riesenfeld for his musical friends. His concert-master, Sascha Fidelman (a good name for a violinist by the way), played Schubert's *Ave Maria* upon Mr. Riesenfeld's own fine Stradivarius violin. An innovation to the finale of this number was the picturing of the Madonna and Child on the stained glass window, just over the head of the performer. Such effects show care and imagination. That sterling soprano, Mlle. Madeline D'Espinoy, whom I have mentioned before, returned again in a patriotic song from *The Daughter of the Regiment*, winning hearty applause. The audience was immensely tickled by the orchestral rendering of a *Syncopated Melody* by Irving Berlin. Alfred Robyn

and Firmin Swinnen contributed the organ accompaniments.

At the Strand last week the orchestra under Adriano Ariani played the first movement of Beethoven's *Symphony No. 2*, a *Romantic Overture* by Warner M. Hawkins and the overture to *Tannhauser*, Wagner. I am glad to see a work by an American on this program. The regular musical program contained two violin solos by Mery Zentav, and Herbert Waterous sang *Land of Hope and Glory*, Elgar, and Carrie Jacobs-Bond's *Perfect Day*. Arthur Depew and Ralph Brigham played Scott's *Clark's Torchlight March* on the Organ.

"Tom Sawyer"

Open with *April Smile* waltz, Depret, until Tom is caught, then play *The Clock*, Arnstein. At "Alfred Temple" play an agitato in minor key, slowly at first, then loudly at fight, following action. At cue "Nuff!" go back to *April Smile*. At title "At this dark and hopeless moment" play *Entr'acte*, Gillet, until cue "The fence is all done, aunt," at which use Chaminade's *Serenade*. At title "A new girl in town" play *When a Maid Comes Knocking*, Friml, until title "Sunday morning," then Bendel's *Sunday Morning on Gion*. At cue "David and Goliath," *The Clock*. As Tom enters school the old song *School Days* will be effective. As the teacher starts with the cane, an agitato until title "At noon," then *When a Maid*. At title "Super Time the Same Day" play the *Entr'acte* until title "Far into the night" Saint Saens. As Huck comes out of the barrel play *Tristess*, Moszkowsky, and at title "About 2 A. M." go into a hurry from the Breil album or Remick folio. At title "Catfish for breakfast," softly, and at cue "I wish the fellows could see us now" use either the same hurry or an agitato, played softly. At cue "Somebody's drowned" agitato until title "That night," then a quiet theme. Dudley Buck's *At Evening*, an organ composition, just fits this scene. Or Friml's *At Twilight* will be a good number for the pianist. At the church in-

terior extemporize on a hymn theme, growing louder to the end, or if desired at Tom and Becky, *When a Maid Comes Knocking* can be used to end.

"Until They Get Me"

Open with a lively theme or a swinging waltz; *Danse des Demoiselles*, Friml, is good. Play until the shot then agitato. At "Richard Selwyn" change to *Song Without Words*, Holzel. At the papoose use an Indian theme, either extemporized or one will be found in the Witmark album for moving pictures and also in the Remick folio. For the interior of the house use *Silent Love*, Lange, with an agitato at chase, and as the Indian and Selwyn start back to house return to *Silent Love*. At title "Superintendent Draper" play *Album-leaf*, Scholtz. At title "A ranch in northern Montana" use *To Spring*, Gounod, transcribed for piano by La Beau. At title "Alone at last" play Chaminade's *Serenade* until Margy rides off with Kirby, then agitato. At cue "You'll have to ride alone" go back to *Silent Love*. As Selwyn arrives play *Of Thee I'm Thinking*, Meyer-Helmund. At title "The Division Post" change to Jensen, *In the Tavern*, until title "An hour later" then use *The Clock*, Arnstein. When Selwyn rides in play *Silent Love* again and at title "Christmas Eve" go back to *In the Tavern*. As Margy enters play *Of Thee I'm Thinking*, and at cue "Why, that's the man" play soft agitato until cue "Though it means the losing of my life" then *Of Thee I'm Thinking*, and at Kirby play very softly, or a soft agitato, until cue "But we always get our man," then *Of Thee* until end.

New Album of Music

A novel little album has been issued by the Boston Music Co. It is a set of twelve pieces by Bohemian composers. It is excellent for picture work, containing a variety of moods in these different selections. Arthur Bergh has also a set of *Four Tone Pastels*, issued by the Oliver Ditson Co. These little pieces bear such titles as *Embers*, *Her Voice*, *April* and *The Sprite*. Such moods are



MYRON C. BALLOU

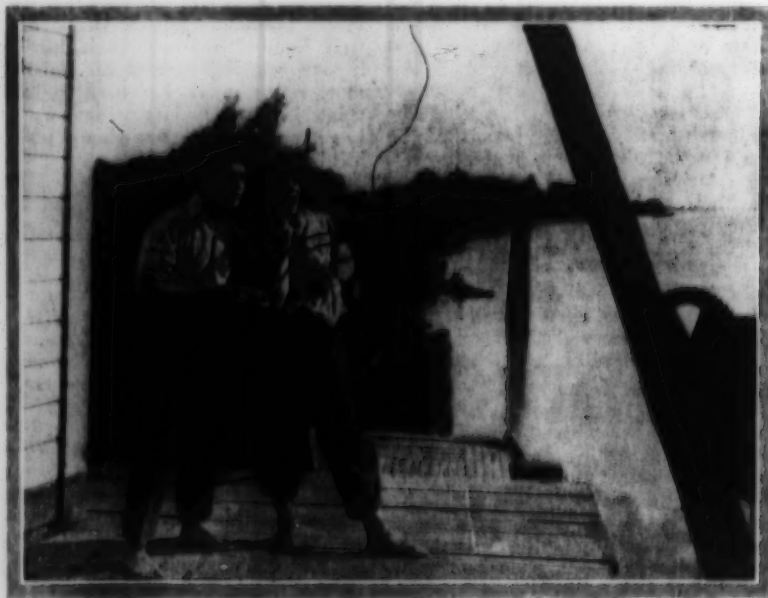
Myron C. Ballou has been a church organist for a number of years in Providence, R. I. His moving picture experience began two years ago in the Strand Theater of that city. He is one of three organists employed to play the large three-manual Moller organ. There is no orchestra. This theater seats 2,400. Mr. Ballou, speaking of his work, says: "A little theater experience would be a good thing for any organist. He would learn something about the great world of music, and he would also learn how organ music and organ playing really sounds to the great public at large. I enjoy picture playing immensely, and know of nothing more fascinating than playing an inspiring picture on a good organ." Mr. Ballou is an associate of the American Guild of Organists. Several excerpts from his pithy letters have appeared on this page.

always in demand for the screen. These compositions are ideal for the organ as well as for the piano. I would like to call the attention of organists to the beautiful *Intermezzo* in D-flat by Hollis. No better composition can be found for scenes, end even love scenes. It is melodious and flowing, not too easy, and will repay careful preparation.

ELIZABETH JORDAN ON GOLDWYN STAFF Well-Known Magazine Editor to Be Editorial Director for Film Company

Elizabeth Jordan, formerly editor of *Harper's Bazar*, and for the last five years a literary adviser to Harper & Brothers, resigned from that firm last month. Her resignation will take effect the end of this year. On Jan. 2 Miss Jordan will enter upon the position of editorial director of the Goldwyn Pictures Corporation of New York.

Miss Jordan is the author of half a dozen popular books, including the well-known "May Iverson" stories. She has also written a play—"The Lady from Oklahoma"—produced by William A. Brady and the Shuberts several years ago, and still being presented in stock. She was joint author with Dr. Anna Howard Shaw of the "Story of a Pioneer," and is a member of the Colony Club, the Cosmopolitan Club and the Woman's City Club of New York.



JACK PICKFORD IN "TOM SAWYER"
Paramount Production of Mark Twain's Famous Book

REVIEWING 1917, PATHE PROMISES STILL MORE FOR COMING YEAR

Pathe Plays Bid Fair to Take Precedence—Stars of the First Caliber in Stories by Famous Authors

As the year draws to a close, Pathe points with pride to its long list of achievements in the motion picture world for 1917, and with these to spur them on the management of this company has set an even higher mark for 1918. Under the plans of J. A. Berst, vice-president and general manager, the record of the past twelve months should be surpassed.

The greatest additions to the Pathe productions for the year were the Pathe plays, which will come to their full fruition during 1918. These Pathe plays are super-productions in every way. Story, star, direction, sets, and photography are the best that can be obtained.

Serials played an important part in the Pathe program of 1917, and the successes achieved during the year in this line were: "Pearl of the Army," featuring Pearl White; "Patria," with Mrs. Irene Castle; "Mystery of the Double Cross," with Mollie King; "The Neglected Wife," with Ruth Roland; "The Fatal Ring," with Pearl White; "The Seven Pearls," with Mollie King, and "The Hidden Hand," the big Four Star serial, having in its cast the four screen favorites, Doris Kenyon, Sheldon Lewis, Arline Pretty, and Mahlon Hamilton. Early next year these successes will be followed by "The House of Hate" by the authors of "The Hidden Hand," in which Pearl White will again be starred. Following that will be a mystery serial founded on Guy de Taramond's novel, "The Mystery of Lucien Delorne." Pathe's scenario department has three other serials in work, and the announcement of these will be made in a short time.

Picturizing Classics

In line with Pathe's policy of picturizing classics, the management of this concern released during the year, "The Vicar of Wakefield," the English classic by Oliver Goldsmith; "Crime and Punishment," by Dostoyevsky, the Russian novelist; "The Woman in White," by Wilkie Collins, and the reissue of "Les Miserables," Victor Hugo's masterpiece. Plans for the 1918 program along this line contain the wonderful story of India by Rudyard Kipling, "The Naulahka," Antonio Moreno, Warner Oland, Doraldino, the famous dancer; Marie Alden, and Helene Chadwick are among the stars in "The Naulahka" cast. Other famous novels and stage successes will be filmed during the coming year.

A noted achievement was the introduction to the American public of the best Russian pictures by Pathe. They were made under the supervision of the Russian Government, and have in their casts the biggest stars of the Russian theater. Beginning with "The Painted Doll," released in October, 1917, there followed "The Queen of Spades" and "Her Sister's Rival." These, in turn, will be followed during the coming year by at least one of these Russian pictures every month.

On the entry of the United States into the World War, the interest of Americans centered on what was being done by the Allies, and to satisfy this interest Pathe made arrangements with the British and French Governments to release the official war pictures, which were made by cameramen acting under the direction of army officers, and which are being taken to get a pictorial history

of this war. When the tanks made their seemingly miraculous appearance on the battlefield and achieved their great successes, the interest and curiosity of the American public centered in this queer fighting machine. This curiosity was satisfied by Pathe, when it released the Official Government pictures of the tanks. The retreat of the Germans at the battles of the Somme, Ancre, and Arras, were all thrown on the screen to show Americans what war really was.

Projects for 1918

On the 1918 program of the Pathe plays in addition to Mrs. Castle, are Frank Keenan, Fannie Ward, Bryant Washburn, and Bessie Love. Among the pictures Fannie Ward will appear in are: "For Sale," from a play by Fred Jackson; "Innocent," and "The Yellow Ticket," by Michael Morton, two of the biggest stage successes A. H. Woods ever had.

Bryant Washburn will appear in "Kidder and Ko," story by John W. Grey, and scenario by Charles Sarver, and "Twenty-one," by George Randolph Chester, scenario by Charles Sarver. Frank Keenan will be seen in "Simeon's Shadow," by Elizabeth Lee, and "Loaded Dice" by Hillary A. Clark, both highly successful novels, which give Mr. Keenan roles of a dramatic nature. The scenario for "Loaded Dice" is by Gilson Willets. "Simeon's Shadow" will be directed by Ernest Warde, producer of "The Vicar of Wakefield," "Hinton's Double," and other hits of the past year, who has been signed by Pathe.

Henry Kitchell Webster's "The Painted Scene" will be a vehicle for Bessie Love. It is being produced under the working title, "Spring of the Year." Cyrus Townsend Brady's "The Cliff Dweller's Pot" and Sir William Young's "A Japanese Nightingale" have also been bought and will be made into pictures.

MARINE OFFICERS "CAST"

In the forthcoming Edison seven-part picture, "The Unbeliever," several U. S. Marine Corps officers have co-operated with the producers by taking actual parts in various of the spectacular scenes.



SCENE FROM "HER SISTER'S RIVAL"
New Russian Art Film Released by Pathe

"PROP" EXPERT INVENTS BULLET

Le Roy Baker, of Whartons, Creates Paper Projectile for "The Eagle's Eye"

While preparing the properties for some of the exciting scenes of gunplay which will be featured in the early episodes of "The Eagle's Eye," written by William J. Flynn, Chief of the United States Secret Service, Leroy Baker, head of the Whartons' mechanical department, worked out a new method of manufacturing paper bullets which may revolutionize the science of sham warfare, making it possible to secure realistic effects hitherto unattainable.

The facts as above stated are vouched for by experts in the employ of the Remington Arms Company, who have carried out Baker's suggestions with unusual results. It is said that immediate steps will be taken to manufacture the new bullets on a large scale, so that they will be available for military spectacles and plays in which firearms are featured.

Baker gained his effect by doing something he was told could not be done. He made a rifle shell of mixed black and smokeless powder, the two kinds of explosive being separated in bullet and shell containers of hard paper. The result is a peculiar kind of combustion, which causes the paper bullet to disappear entirely within a space of fifteen feet, while the black powder gives a highly effective smoke effect.

The new ammunition is suitable for both rifle and machine gun use, this being the first time that paper bullets have been found practicable for use in the latter manner. Baker has been urged to patent his invention, but he prefers to donate it to the country.

STORIES BY JUDGE BROWN

An interesting acquisition is announced by General Film Company. It is a series of two-reel stories by Judge Willis Brown, the great children's advocate and author of numerous successful film features. Beginning about Jan. 1 these new stories will be distributed at intervals by General Film Company, and will constitute an important advance in the presentation of photoplays appealing to young and old alike. The California Cinema Company at Los Angeles, recently incorporated, is sponsor for the productions.



M. DE CONDE

Syn M. de Conde, an actor bringing to America not only dramatic talent, but an honorable discharge from military duty after two years in the French fighting line and six months in a French hospital, makes his first American screen appearance opposite Nazimova in her feature of early January. In this picture Mr. de Conde plays the role of an Apache as he has known this interesting variety of person in Paris.

NEW LIGHT EFFECTS IN GOLDWYN FILM

George Loane Tucker Devises Moonlight Novelty for "The Cinderella Man"

The realistic night effects secured in Goldwyn Pictures are varied in Mae Marsh's forthcoming vehicle, "The Cinderella Man," by a photographic novelty of the highest order, devised and introduced by George Loane Tucker. The scene is on the water in the Bay of Naples, Italy, at night. It is just a short, atmospheric note in the action; but it affords a thrill in giving the effect of the moon passing from under a cloud.

In the continuity of "The Cinderella Man," which was written by Director Tucker, may be found the explanation of how the effect was secured. "Tone the scene blue," reads the direction, "and let three feet run black and white." It is very simple when one knows how it is done, and it is highly successful on the screen in indicating the shifting moonlight.

Another novel effect of lighting occurs in the same play. It is a scene in Marjorie Caner's bedroom that opens with what is known technically as a "fade-in." That is to say, out of the darkness the scene gradually appears. This is accomplished by adjusting the opening before the camera lens, so that more and more light is admitted. Usually, the hard edges of the opening are seen in the picture, but not so here.

Director Tucker solved the difficulty by gradually strengthening the light from the great Cooper-Hewitts that illuminated the scene. The result is that the fade-in is perfect, the tinting method was also employed here, the first four feet black and white, and the rest colored.

SCENES IN SOUTH

Marguerite Clark and the large supporting company in "The Seven Swans," under direction of J. Searle Dawley, have been in Jacksonville, Fla., getting some of the exterior scenes for the Paramount Christmas spectacle. Much ground is being covered in this production and many elaborate indoor sets have been employed as well as handsome exteriors. It will be released in December.

PRESENT YEAR SETS RECORD IN VITAGRAPH PRODUCTIONS

Notable List of Screen Achievements Makes History for Pioneer Film Company—President Smith's Policies

The year 1917 will go down in Vitagraph history as one of the most active twelve months, from a production standpoint, in the history of the company. During that period the company not only released a five-reel Blue Ribbon feature each week and made three big special productions, but also put out three serials of fifteen episodes each, made a comedy a week and introduced several new features to its program. These included the Bobby Connelly series, in which the famous boy star was featured; the Paula Blackton Country Life series; the Favorite Film Features, a unit made up of carefully selected short reel subjects from the Vitagraph library, and the new Vitagraph Comedies, put forth the first week in December on a weekly release basis.

Albert E. Smith, president of the Greater Vitagraph Company, established and maintained a "best authors" policy by which he obtained for adaptation the works of the leading contemporary fiction writers, and he also vastly increased the company's list of stars. Walter W. Irwin, general manager of the distributing organization, reports that the firmly established policies of the company, the added list of stars and the continuous flow of production have been reflected by the response of exhibitors to such an extent that the company has been forced to expand its sales organization several times during the year.

Maintaining High Standard

Consistency of program has been more than a slogan with Vitagraph during the past year, and its product, as recorded in the reviews of the trade press, has been fully up to the standards of this, the oldest producing company in America. Beginning with "Blind Justice," a seven-reel feature released the second week in January, the company's offerings have been of a high grade.

"The Girl Philippa," "Within the Law" and "Womanhood, the Glory of the Nation," the latter two with Alice Joyce and Harry Morey as the stars, were special Blue Ribbon features, the first being seven reels in length, the second nine and the third seven reels. These three specials were among the notable productions of the industry during the year. "Womanhood" was produced by Commodore J. Stuart Blackton and was credited with being an important factor in the preparedness of the United States for participation in the war, coming simultaneously with the country's decision to enter the great conflict on the side of humanity and democracy. "The Girl Philippa," reproduced from the novel of the same name by Robert W. Chambers, had Anita Stewart for its star, surrounded by a notable cast, and was first presented at the Rialto Theater in New York, where it broke all records for that house. "Within the Law," a faithful adaptation from the celebrated stage play, also has been a great success.

Making Good a Promise

During the summer President Smith announced that Vitagraph was about to enter upon an era of production unprecedented in the history of the company, and as the year draws to a close he seems to have made good his promise, because there are now at work in the Vitagraph Eastern and Western studio nine Blue Ribbon feature companies, two serial companies, three slapstick

comedy companies and one company engaged in the production of farce comedy.

A notable achievement during the year by Greater Vitagraph was its production of "The Fighting Trail," a fifteen-episode serial directed by William Duncan, in which he and Carol Holloway were featured. "The Secret Kingdom," the first serial released by Vitagraph during the present year, with Charles Richman, Dorothy Kelly, Arline Pretty and William Dynn as the stars, was a picture and story of an entirely different type and, like "The Fighting Trail," won lavish praise from the exhibitors of the country. In announcing "Vengeance— and the Woman," successor to "The Fighting Trail" and the third Vitagraph serial of the year, President Smith declared that his company is in the serial field to stay and intends to provide a serial episode for every week in the year, making serial service as complete and continuous as the regular feature service of the company.

The "best authors" policy established by Vitagraph has borne fruit in the shape of an unbroken chain of good stories as the bases of Vitagraph pictures. During the year the company has adapted to the screen the works of such writers as Robert W. Chambers, O. Henry, Frederick Upham Adams, Alfred Henry Lewis, creator of "Wolfville"; George Randolph Chester, of Wallingford fame; Lillian Chester, Mary E. Wilkins Freeman, Mollie Elliott Seawell, Hamlin Garland, James Oliver Curwood, E. Phillips Oppenheim, Cyrus Townsend Brady, and Earl Derr Biggers.

Summed up, the Vitagraph record for the year is one of the most impressive of the entire motion picture industry and President Smith promises that the new year will see even greater expansion than that recorded during 1917.

YOUNG RUSSIAN ACTRESS

Hedda Nova, the beautiful young Russian actress recently engaged by Albert B. Smith, president of Vitagraph, to play star roles in special features, will begin work on her first feature next week. Miss Nova has been engaged for two weeks in reading scripts from which to make a selection.

"WORLD FOR SALE" CALLED "TYPE" STORY Director Blackton Exercises Special Care in Picking Suitable Players

"The World for Sale," J. Stuart Blackton's second Paramount release, scheduled for January, is essentially a "type" story. Sir Gilbert Parker let his romantic fancy rove in the course of the novel, but the characters are nearly all drawn from life.

When Mr. Blackton began casting, after having written the scenario, he determined that every member should suit the part, and he was signally successful in this direction. For the role of Ingolby, Conway Tearle, who appeared in "The Judgment House," was chosen. He is exactly suited to the part of the determined young engineer. Ann Little, now appearing in Western plays with Wallace Reid, played the part of Fleda Druse, the Canadian gypsy girl, whose love for Ingolby brings him through a crisis and literally from darkness to light. Herbert Wicki, a clever and artistic young Australian, has the part of Jothro Fawe, a strange Romany character, while W. W. Bittner interprets the role of the "Ri"—or King of the Gypsies—with remarkable skill. Others selected for their especial fitness are Emile La Croix, Crazy Thunder, E. Fernandez, Maud Scofield and Joseph Donohue.

This picture was watched by the author almost from start to finish and he frequently complimented the producer on the work accomplished. Gordon Gray and William McNulty assisted in the direction, but every inch of the film was personally supervised by Commodore Blackton. "The Judgment House" has already proved the value of careful workmanship.

GERALDINE FARRAR'S NEXT

The next production to be released by the Arctcraft Pictures Corporation will present Geraldine Farrar in her newest photoplay vehicle, "The Devil Stone." A story of unusual interest is promised in this picture which is considerably different from any of the former film plays in which the noted star of the screen and opera has thus far appeared. Cecil B. De Mille, producer of previous Farrar cinema menus, including "The Woman God Forgot" and "Joan the Woman," is responsible for the staging of her latest vehicle. The story was adapted by Jeanie Macpherson.



GLADYS LESLIE

Gladys Leslie has started work on her second picture as a Vitagraph star. Her first release will be "His Own People," in which she plays opposite Harry Morey. This is a quaint little Irish drama, whose scenes are laid in a village of Connemara near the rocky shores of Lough Corrib, and to add to the picturesqueness of the play, Director William P. S. Earle introduced a few pigs, chickens, horses, goats, geese and a donkey.

SCREEN AN AID TO STAGE APPEARANCE

Jane Cowl Disproves Tradition
That Pictures Hurt Play-
er's Popularity

By a chain of fortuitous circumstances, Jane Cowl, star of Goldwyn's photoplay production of Basil King's story, "The Spreading Dawn," has punched holes in the theatrical superstition that the stage popularity of an actor or actress can be killed by his or her appearance on the motion picture screen. Miss Cowl's experience has proved that this popularity is enhanced by the very means presumed in some sections of the country to injure it.

The Goldwyn star was on tour in "Lilac Time," a play from the pen of herself and Jane Murfin, when "The Spreading Dawn" was released throughout the United States. Though the play did excellent business on its own merits, Miss Cowl's managers were not a little astonished to find that in cities in which it followed "The Spreading Dawn" the business was even better.

Under these circumstances Miss Cowl found herself almost in the position of motion picture actresses who elect to make a "personal appearance" at motion picture theaters in which their films are being shown. The natural curiosity of theatergoers to see in person the player they had admired on the screen worked to her profit.

"FRAUDS AND FREE LUNCH"

"Frauds and Free Lunch" is announced by Greater Vitagraph as the Big V comedy release for the week of Dec. 10, and "Noisy Niggers and Nosey Neighbors" as the subjects for the week of Dec. 17. Montgomery and Rock are featured in the first of these, and Lawrence Semon is the star of the second named feature. Florence Curtis, the Vitagraph dancing girl, plays opposite Mr. Semon and others in his support are Joe Basil and Pietro Aramondo. Mr. Semon also wrote and directed this comedy, which was the last he made in the East. Mr. Semon, with his acrobats and cameraman, arrived at the Vitagraph studio in Hollywood last week and already has commenced the production of a new comedy.



"MISS JACKIE OF THE ARMY"
American-Mutual Production Starring Marguerita Fischer

PARAMOUNT STARTS NEW YEAR WITH HIGH CALIBRE PICTURES

Reappearance of George Beban Is Promised for January—Other Stars on First Month's List

For the first month of the new year Paramount offers a superior list of photodramas starring some of the most popular players and written by prominent authors. The schedule is rendered notable for several reasons, not the least of which is the reappearance of George Beban, after several months, in "Jules of the Strong Heart," directed by Donald Crisp, and presenting the favorite character delineator in one of his most pleasing roles—that of a trapper in the North Woods. The story is by William Merriam Rouse, the scenario by Harvey K. Thew and Frank X. Finnegan.

Another interesting announcement is that J. Stuart Blackton's second Paramount picture, "The World for Sale," filmed from Sir Gilbert Parker's novel, will be released in January. This is the production which called for such distinct character types and has for its leading players Conway Tearle and Ann Little, with a cast of noted actors in the supporting roles. This was adapted and supervised throughout by Mr. Blackton.

Pauline Frederick appears in "Mrs. Dane's Defense" from the Henry Arthur Jones drama, and which, directed by Hugh Ford, the scenario being the work of Margaret Turnbull, promises to be one of the most effective pictures in which the popular and beautiful star has appeared.

Wallace Reid, always a favorite with Paramount patrons, has a stirring story in "Rimrock Jones," adapted from Dane Coolidge's novel by Harvey Thew and Frank X. Finnegan, and directed by Donald Crisp. This is a tale of the Arizona copper mining country with characters from real life. The title role, played by Mr. Reid, is modeled after a well-known figure in mining circles in the state productive of so much of the country's mineral wealth.

Charles Ray, the young Thomas H. Ince star, has a new type of story in "The Hired Man," with its New England characters and locale. A country fair in full blast with the exhibits, sports and pastimes common to such events, is one of the notable scenes in this picture. The scenario is by Julian

Josephson, a clever magazine story writer and the picture was directed by Victor Schertzinger under the supervision of Mr. Ince.

Julian Eltinge has already proved his motion picture prowess and in his two former Paramount offerings evidenced a splendid adaptability to the screen. His new picture, for January release, is "The Widow's Might," by Marion Fairfax, one of the most prolific and successful authors of film plays. It was directed by William C. De Mille, and is said to be highly entertaining, with an altogether new angle.

Jack Pickford appears in "The Spirit of '17," by Judge Willis Brown of the Chicago Juvenile Court. Julia Crawford Ivers did the scenario and William D. Taylor directed the production. Veterans in an Old Soldiers' Home play an important part in the picture.

GENERAL TO OFFER PATRIOTIC SERIAL "Daughter of Uncle Sam" Will Be Released Early in January

Announcement is made by General Film Company of the forthcoming release of a screen serial to be known as "A Daughter of Uncle Sam," now being completed at the studios of the Jaxon Film Corporation in Providence. It is a patriotic story to run in twelve numbers of one reel each, beginning about Jan. 5. Jane Vance, a favorite on the legitimate stage for a number of years, is the star, and Will Sorelle, also a screen actor of well known ability, is the leading man in the new production.

Beginning with the very first number, "A Daughter of Uncle Sam" launches into a series of thrilling adventures and encounters on sea and land. Patriotism, adventure, romance, the unmasking of intrigues and spy plots, stirring battle scenes on land and sea and encounters in the North Woods, in city streets and on the Western prairies, have been woven into the story.

An extensive advertising program will be conducted in connection with the distribution of this feature.



AMUSING SCENE IN "THE KITCHEN LADY"
New Mack Sennett-Paramount Comedy

EXECUTIVE COMMITTEE IN FIRST MEETING N. A. M. P. I. Officials Transact Routine Business—Membership Increased—Board of Directors Called Dec. 14

Members of the executive committee of the National Association of the Motion Picture Industry, as recently appointed for the ensuing year by President William A. Brady, met for the first time Dec. 3 and transacted considerable routine business. The meeting was presided over by Chairman Walter W. Irwin of Greater Vitagraph, with the following members in attendance: President, William A. Brady, World Film; J. E. Brulatour, Eastman Films; P. A. Powers, Universal; Arthur S. Friend, Paramount-Artercraft-Famous Players; William A. Johnston, General Division; Louis F. Blumenthal and Louis L. Levine. The following officials representing producing and distributing companies of the Motion Picture Exhibitors League of America, members of the association were also in attendance by invitation: W. R. Sheehan, Fox Film Corporation; R. H. Cochrane, Universal Film Manufacturing Co.; W. E. Atkinson, Metro Pictures Corporation; Felix Feist, World Film Corporation, and William Wright, Kalem Company.

Reports of several committees were read, indicating widespread activities on behalf of the various divisions of the organization which they represent showing good results accomplished in every direction.

Executive Secretary Frederick H. Elliott reported the formation of a new branch comprising members eligible as

Class C producers, and the following companies actively assisting in the organization of this branch of which Joseph A. Golden of Crystal is chairman, with L. Abrams of Craftsman as secretary: Biograph Co., Craftsman Film Laboratories, Crystal Film Co., Eclipse Film Laboratories, Inc., Erbograp Co., Kalem Company, Evans Film Manufacturing Co. and Paragon Films, Inc.

That the National Association is making splendid progress in enrolling new members was shown by the election of the following companies and individuals to membership: Ogden Pictures Corporation, Eclipse Film Laboratories, Inc.; Arthur H. Jacobs Photoplay Company, Craftsman Film Laboratories, Biograph Co., Paragon Films, Inc., Greater N. Y. Slide Co.; Carl Anderson, studio director; H. C. Segal, estate rights buyer, and Albert H. Cormier in the General Division.

The committee went on record in advocating the appointment of Grant W. Anson as Commissioner of Licenses through a letter which is to be addressed to Mayor-elect Hylan by President Brady, endorsing Mr. Anson's candidacy for this important post in the new administration.

It was decided to issue a call for the quarterly meeting of the board of directors to be held at the headquarters of the National Association in the Times Building on Friday, Dec. 14, at eleven o'clock.

ELSIE FERGUSON MOVES "The Song of Songs" Being Produced at New York Studio

Production of Elsie Ferguson's new Artercraft picture, "The Song of Songs," adapted from Edward Sheldon's play of the same name, has been transferred from the Fort Lee, N. J., plant to the Fifty-fourth street studio, New York. "The Song of Songs" company was installed at the New York plant last week.

Director Joe Kaufman reports rapid progress in the production of Miss Ferguson's new vehicle. In selecting his supporting cast Mr. Kaufman has assembled a splendid company of players, including Craufurd Kent, Cecil Fletcher, Frank Losee, Gertrude Berkely, Robert Cummings, Corinne Uzell, Charles Wellesley and Henry Leone.

MARIE DRESSLER'S SECOND "Fired" Is Title of Goldwyn Comedienne's Next Picture, Now Finished

Word comes from the Los Angeles studios of the Dressler Producing Corporation that Marie Dressler has completed her second comedy for Goldwyn release, entitled "Fired." It is in two reels, and is said to be even funnier than her first picture, "The Scrub Lady."

Reports from cities and towns in which "The Scrub Lady" has been shown indicate that Miss Dressler has lost none of the large public which used to flock to see her before she gave up the speaking stage for the motion picture screen. Newspaper critics have spoken with delight of the vitality of her broad humor. Miss Dressler is now ready to begin work on her third comedy for Goldwyn, for which she wrote the scenario.



CLARA KIMBALL YOUNG IN "SHIRLEY KAYE"
Select Production of Hulbert Footner's Play

BRENON PLACES GREAT FAITH IN FORBES-ROBERTSON PICTURE

"Passing of the Third Floor Back" Said to Voice Message of the Day—Chance to Win New Screen Patrons

"The Passing of the Third Floor Back," in which Herbert Brenon is presenting Sir Johnston Forbes-Robertson is now rapidly nearing completion. Sir Johnston will sail for England next week, and the production will be offered to the public shortly after the new year.

Mr. Brenon never had greater enthusiasm or confidence in a production. "It carries a message of hope and optimism which Americans—indeed people of every land—are seeking in these dark and troubled days. To me the message of loving kindness is the greatest message that can be borne to the world today, and that is the message of 'The Passing of the Third Floor Back.' I love the subject; it is full of sunshine, beauty and comedy, as well as drama of the finest order. I am firmly convinced that not only will it be the most artistic achievement of my career, but the most popular. It fulfills to the highest extent one of the greatest functions of the screen—to spread the message of hope to the masses.

"You may ask why I present a star production when I have so often expressed myself as against the star. I have no faith in the star system, I reiterate; but Sir Johnston is a vital part of 'The Passing of the Third Floor Back.' He has created and developed the role until he is part of the character. As well produce 'The Music Master' without David Warfield, as Jerome K. Jerome's drama without Sir Johnston."

Carrying a supreme message of the moment, Mr. Brenon is confident that "The Passing of the Third Floor Back" will break the previous records of all his productions in point of popularity.

Moreover, he believes that the production is an important contribution to the exhibitors' fight to win over the patrons of the legitimate theater, who, in an effort to Hooverize their incomes, are now cutting down their high-priced amusement. "Never before was the motion picture producer in as direct competition with the legitimate theater manager as he is to-day," said the producer. "The legitimate attractions in New York are playing to partially filled houses, because amusement seekers cannot afford to pay five and six dollars for tickets plus the war tax.

"People are turning to motion pictures, for, in the screen theaters they can see the best productions for the price of the legitimate theater's war tax. Here is the exhibitor's great opportunity. By appealing intelligently to these new patrons he can make them permanent followers of the screen.

"It is my firm belief that if there is one industry in the world that is not going to suffer as a result of the war, it is the motion picture industry. Entertainment the world must have, and has had in all its great national crises, but it must be entertainment at a moderate price."

FOR NEW YEAR

"Convict 993," Starring Irene Castle, Said to Excel Previous Vehicles

To "Convict 993," a five-part Pathe play, featuring Irene Castle, goes the distinction of being the first Pathe feature of 1918. This picture was produced by Astra from an original scenario by Wallace Clifton of the Pathe scenario department. It was directed by William Parke, this being the first time that Mrs. Castle has been under his direction. Members of Pathe's film committee have not hesitated to express the opinion that "Convict 993" is the best picture in which the star has yet appeared.

Associated with Mrs. Castle in the cast are a number of players of sterling merit, some of whom have been starred in Pathe productions in the past. Prominent among them is Warner Oland, fresh from his triumphs in "The Fatal Ring." Mr. Oland, within the last year or so, has played many parts in Pathe pictures and played them all well. His "villains" are of a new type.

DIRECTING PETROVA

Arrangements were consummated last week whereby Frank Crane will direct the third starring vehicle of Olga Petrova. The selection of the well-known producer who will commence work this week on the third production of the Petrova Picture Company, was made only after a series of lengthy consultations between Madame Petrova and the officials of her organization. This was due to the desire on the part of the star to insure the high standard of excellence which has been set in the making of her first two vehicles, which were produced by George Irving and Larry Trimble, respectively.

FILMS NEED BIG BUSINESS MEN

George Backer, President of M. H. Hoffman, Inc., Is Executive of the Progressive Type

Confidence exercises so positive an effect upon everything in life that it is small wonder big men of affairs have come to regard it as the backbone of business success. Let a man become known as a doer of large commercial deeds, who punctually meets every ob-

The fact that the motion picture industry has begun to attract men who have gone far in other business is a most encouraging sign. It proves for one thing, the nearness of the introduction of business methods which are indispensable to progress and stability. Right now, when for its welfare the motion picture industry most needs the strengthening, steady touch of men who instill confidence, the entry of George Backer into the field means a very great deal. How much it already has meant is shown in the accomplishments of M. H. Hoffman, Inc.—of which Mr. Backer is president—and the effect upon the industry, as a whole, resulting from upbuilding policies to which Mr. Backer is pledged.

From the beginning this young concern has proceeded to get only the best pictures; to distribute them at the lowest prices consistent; and to co-operate with the exhibitors, after each picture was booked, in securing the greatest number of patrons possible to see them. Throughout M. H. Hoffman, Inc., has done business on big business lines, and all along its traveled course it has left nothing save what was constructive and based upon fair dealing.

All of which would seem to indicate that the industry is fortunate in gaining a worker in its midst with the capacity for developing confidence; whose business vision enables him to see what a growing commercial unit most requires, who will not rest content until those matters have been supplied and, after that, push ahead for further achievements.



GEORGE BACKER

ligation the hour it is due, and his association with enterprise imparts confidence to it. Other men realize that such a man will not alone succeed, but that his manner of succeeding will be to the advantage of every one doing business with him.



TENSE SCENE IN "EMPTY POCKETS"
Herbert Brenon Production of Hughes' Novel

BENJAMIN CHAPIN'S LINCOLN FILM TO BE RELEASED BY PARAMOUNT

Exhibitors Will Receive "The Son of Democracy" in Ten Two-Reel Installments

Paramount Pictures Corporation is to present one of the most notable of motion picture achievements. Benjamin Chapin in "The Son of Democracy," a series of ten two-reel features, each complete in itself and each telling a dramatic chapter in the life of Abraham Lincoln, the martyred President,

whose life story is the most dramatic, the most human, most lovable of that of any American.

Benjamin Chapin has given his life to the portrayal of Abraham Lincoln on the lecture platform, on the stage and on the screen. For five years he has been engaged in making "The Son of Democracy," which now, for the first time, is to be available for exhibitors. No other living man could produce such a series of features as make up "The Son of Democracy." Mr. Chapin from boyhood has been a disciple of the great President, he has produced Lincoln plays and vaudeville sketches. In stature, in face and in manner, he is a living reproduction of Lincoln.

Abraham Lincoln was noted as a humorist, a kindly humorist, and "The Son of Democracy" is crowded with smiles and hearty laughs, as well as with heart throbs and stirring patriotic moments. Mr. Chapin, an actor and playwright, as well as a man who loves Lincoln, has made first an absorbing picture, a drama that would hold interest even though its leading character were fictitious. There are rousing hand-to-hand conflicts, for both Abraham Lincoln and his father were, like all strong men of their time—fighters.

Mr. Chapin's talent in directing children is shown in charming stories of the boy Lincoln and his playmates. They were real boys and girls, Mr. Chapin shows. Throughout, he establishes the fact that the martyred President was above all, a human being.

Parts of Mr. Chapin's pictures were shown at the Strand Theater in New York City and later enjoyed a long run at the Globe Theater, on Broadway, at advanced prices. They were an immediate success. Hundreds of discerning men and women saw these pictures and wrote Mr. Chapin, congratulating him. Exhibitors throughout the country tried to book them, but Mr. Chapin held off, preferring to finish his plan, which was to produce a complete series showing the life of the great emancipator.

Back of "The Son of Democracy," Paramount Pictures Corporation will place an extensive advertising campaign.

PATHE ENGAGES EMINENT DIRECTORS FOR BIG STARS

Frederick Thomson and Ernest Warde Will Produce Pictures Starring Bessie Love and Frank Keenan

In line with Pathe's new policy of big stars in big features, produced by big directors, Frederick Thomson, distinguished as the first legitimate stage director to go into motion pictures, has been engaged to direct Bessie Love, while Ernest Warde, son of the great English actor, Frederick Warde, and producer of a long list of successes, has been engaged as director for Frank Keenan, the new Pathe feature star.

Mr. Thomson is one of the most distinguished men connected with the American stage. He is an honorary member of the Journalists' Club, of Baltimore, and the National Press Club in Washington. He has been associated with the biggest people in the history of the theater in this country. He produced the last play Julia Marlowe did by herself, "The Goddess of Reason," and he was the last stage manager for Richard Mansfield, making the production of "A Parisian Romance," in which Mr. Mansfield was Baron Cheverial, the role he was playing when he died.

With such successes as "The Sign of the Cross," "The Goose Girl" and many others to look back upon, Mr. Thomson is a big figure in the industry. Recently he became ill and decided to take a few months of rest, but at last, having fully recovered his health, he was coaxed out of his temporary retirement by Pathe who wanted him to direct Bessie Love.

"I joined Pathe because I consider Bessie Love absolutely the biggest bet in pictures," said Mr. Thomson. "She is a mere child and her future is absolutely unlimited."

Mr. Thomson's assistant and art director will be S. M. Unander, a graduate of the University of California and the University of Syracuse, an artist and an expert on lighting and architecture, who has been with Mr. Thomson for years and whom he characterizes as "The greatest man in his line in this business."

Warde Directing Keenan

Coincident with Mr. Thomson's engagement by Pathe and no less important is that of Ernest Warde, who will direct Frank Keenan. Mr. Warde has made final arrangements for the production of "Simeon's Shadow" from the novel by Elizabeth Lee, the scenario for which was also written by Mr. Willets. This picture affords Frank Keenan one of the most dominant parts he has ever had, that of the head of a great railroad system reminiscent of such men as Hill and Harri-

man. The method which Mr. Warde and Mr. Willets are pursuing in the preparation of this picture is a splendid example of the kind of practical co-operation between director and scenario writer that makes for a closely knit, well developed picture. The two men have worked together from the beginning, Mr. Warde suggesting methods of development which he thought would be effective, and Mr. Willets incorporating these suggestions in what is looked upon by Pathe as an almost perfect script.

Big things are expected of this combination. Ernest Warde is a man of long experience in the motion picture business. He has high ideals of artistic quality, and yet his interesting

career has given him a business insight that makes him a producer of commercially successful box office pictures.

He is probably the only director in the motion picture business who has had practical experience in the exchange field and with exhibitors, his first experience in the industry being as manager of "Quo Vadis," a special Kleine feature in Canada, and he later established the Kleine agency in Toronto. With his splendid knowledge of acting and the drama and of the practical business end, he became a motion picture director and has produced some thirty odd pictures, including "Silas Marner" in eight reels, "The Vicar of Wakefield" in seven reels and "The Man Without a Country" in six reels. These have proven among the most successful pictures, both artistically and financially, made in recent years.

ARTCRAFT WINS WM. S. HART CASE Court Denies New York Motion Picture Company's Application for Injunction

Justice Goff, in a lengthy decision handed down last week, denied the application of the New York Motion Picture Company for an injunction *pendente lite* restraining Arcraft Pictures Corporation from distributing the first Wm. S. Hart production entitled, "The Narrow Trail," and vacated the temporary stay granted pending the argument of the injunction.

Judge Goff at the close of an elaborate and painstaking review of the affidavits submitted on both sides, said: "Upon an examination of all the papers submitted upon this motion, and the extensive briefs and arguments of counsel for both sides, I am of the opinion that there is not such certainty or even probability of the plaintiff succeeding upon the trial of this action as would warrant the granting of the relief sought herein. Nor is there even any such preponderance of credible evidence as would justify the plaintiff's assertion of owner-

ship of the scenario of the picture "The Narrow Trail," or even its assertion that its rival producing corporation induced the employees of plaintiff to leave its employment.

"The defendant served in this action, Arcraft Pictures Corporation, is not reasonably chargeable with any act of the William S. Hart Production, Inc., so far as appears by the evidence before me to justify the restraint sought for before the determination of the issues in the action. The claim of ownership by the plaintiff is sufficiently refuted and upon this claim alone there appears to be no reasonable ground for granting the relief sought herein. The unique and extraordinary services alleged by the plaintiff are as I have heretofore indicated not such as would justify the granting of a restraining order. Upon these considerations I am constrained to deny the motion for an injunction *pendente lite* and to order the temporary stay granted in the order to show cause, vacated.

COMPLAINT FILED AGAINST EXHIBITORS' ASSOCIATION

Producers Allege Violation of Sherman Act in Brooklyn Organization's Threatened Boycott of Vitagraph and Fox

Complaint has been filed with Hon. Melville J. France, U. S. Attorney for Western District, by eleven prominent motion picture distributors through their attorneys, Cadwalader, Wickersham & Taft, regarding the boycott which the Associated Motion Picture Exhibitors of Brooklyn have threatened. This local association proposed to put into immediate effect a boycott against two large distributors, the Fox Film Corporation and the Vitagraph Company of America, with the purpose of subsequently using a similar boycott against other distributors. The courts have held that the film industry is interstate business within the Sherman Act, and the plaintiffs claim that act is being violated.

The matter has been precipitated by the War Revenue Act of Congress of October 4, 1917, in which a tax of 3/4 of a cent per linear foot is imposed on films. To meet this tax, certain distributors determined to add to the rental charge of the reel (which rental charge ranges from \$1 to \$100 per day), a charge of fifteen cents per day per reel. The Associated Motion Picture Exhibitors of Brooklyn take exception to this.

The following is a copy of the detailed complaint filed:

Dec. 5, 1917.
We are directed by certain distributors of motion picture films to complain to you in regard to a boycott which the members of an organization known as the Associated Motion Picture Exhibitors of Brooklyn are threatening to put into immediate effect against two of the distributors with the purpose of subsequently using a similar boycott against the other distributors, in order that by concerted action and the unlawful means of a boycott they may coerce the distributors to their ends. The distributors who request us to make this complaint are the following:

Arcraft Pictures Corporation.
Fox Film Corporation.
Goldwyn Distributing Corporation.
International Film Service, Inc.
Paramount Pictures Corporation.
Pathe Exchange, Inc.
Select Pictures Corporation.
Universal Film Manufacturing Company.
Vitagraph Company of America.
World Film Corporation.
Metro Pictures Corporation.

The two distributors against whom the boycott is about to be instituted are: Fox Film Corporation and Vitagraph Company of America.

In this letter we shall give you the salient facts, and we shall be pleased to amplify this statement in a personal interview at your convenience.

The concerns above named are engaged in interstate commerce in distributing motion picture films throughout the United States, the total business aggregating many millions of dollars annually. That this is an interstate business within the Sherman Act has been held by the Court in *United States v. Motion Picture Patents Company* (256 Fed. 800).

By the War Revenue Act of October 4th, 1917, Congress imposed three taxes affecting the motion picture business, namely: (1) a tax of one-quarter of a cent per linear foot on film which has not been exposed; (2) a tax of one-half a cent per linear foot on film containing a picture; and (3) a tax on admissions to theaters.

The tax upon admissions, as the exhibitors have arranged, is paid by the patron of the theater when he purchases his ticket.

In order to determine how to apportion the tax of three-quarters of a cent per linear foot on films, an exhaustive examination of the subject was made by Price, Waterhouse & Company, at the request of some of the distributors. As a result of their examination, certain of the distributors determined to add to the rental charge for a reel (which charge ranges from \$1 to \$100 per day, according to the character of the subject and the reputation of the actor) a charge of fifteen cents a day per reel (each reel comprising approximately 1,000 feet) on the assumption that the average life of a reel is fifty days. In this manner something less than the amount of the tax will be collected by the distributors. As each exhibitor rents on an average six or seven reels a day, the average daily additional cost to the exhibitor is about \$1 per day. On the other hand, if the tax were borne by all the manufacturers or distributors in the United States it would amount to a tax upon them of about \$100,000 per week, which, in the minds of many of the distributors, would be ruinous. Accordingly, it seemed to the distributors above named (who, however, comprise only a portion of the total manufacturers and distributors in the United States) that just as the exhibitors had passed on their tax, so the producers or distributors should pass on the tax imposed upon them, and that the method recommended by Price, Waterhouse & Company was a fair and equitable method of accomplishing this purpose.

We direct your attention to the fact that the collection of this fifteen cent charge has no relation to prices for the reason that the daily rental charge on reels ranges from one dollar to one hundred dollars and upwards per day, and is based, among other things, upon the character of the subject, the quality of the picture and the popularity of the actor. The rental charges of the distributors above named are all different.

(Continued on page 25)



ANN PENNINGTON
In Paramount Pictures



OLIVE TELL AS ISIS
In "Her Sister," an Empire-All Star-Mutual Production

NEW ANGLES FOR THE EXHIBITOR

ACCESSORY MAKERS SLOW IN SUPPORTING TRADE EXPOSITION

Statement from Management Urges Benefits of Full Representation at Grand Central Palace

While the producers and distributors of films generally realize the value of co-operation and members of both the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America are sufficiently foresighted to see that only by co-operation can the industry grow greater and more sound, there is evidence of a lack of this spirit of co-operation among the makers of accessories who sell to the manufacturers and exhibitors. Many supply and equipment concerns have seen the wisdom of concerted effort and are numbered among the numerous exhibitors at the Motion Picture Exhibition in Grand Central Palace, Feb. 2 to 10, but others are making the war, the high cost of living, etc., an excuse for not taking space.

A statement issued by the Exposition management urges that there is a big difference between war economy and the sort of economy which stifles trade. Motion pictures are the cheapest form of amusement the public can buy, and the allied industries should do their utmost to preserve the prosperous condition of the big industry of which they are the tributaries during these war times. The Motion Picture Exposition affords the accessory and equipment maker an opportunity to increase and improve his business. It also serves to interest the public to a greater extent in motion pictures, for the program for the coming show is most elaborate and will warrant wide newspaper and magazine publicity throughout the country. The statement continues, "There are hundreds of concerns marketing various sorts of equipment for the playhouse, studio, and the actors themselves, who are not fully alive to the opportunities. There is not an industry of any size which does not in some way contribute to the film industry. Producers of chemicals, celluloid, lighting apparatus, furniture, glass, interior decorations, carpets, rugs, automobiles, building materials, electrical apparatus, paints (both oil and grease varieties), powder (smokeless and otherwise), gowns, hats, tailored goods, shoes, wigs, artificial flowers, jewelry—in short, everything from artificial tears for tragediennes to pins, for comedians might be featured profitably at the Exposition.

"One has but to consider the other great industries which cater to the public's recreation for a moment to realize how expositions have helped to make them what they are today. Take the automobile accessory industry for example. For the past seventeen years manufacturers of motor cars, parts and sundries have exhibited at the annual automobile shows. There has not been a National Automobile Show held during the last ten years in

New York and Chicago that could accommodate all of the accessory makers who applied for space. It was through these get-together events primarily that automobile parts became standardized—so that they could be produced cheaper and therefore more cars and accessories could be sold. The exchange of ideas made possible at these shows enabled the new inventions and ideas offered to secure the consideration they deserved and the fittest to survive.

"More and more industries began to contribute to the enormous output of automobiles until now there is not an industry that does not contribute to the motor car industry and the various food industries which, of course, contribute to the workers in the factories. A lamp-lens maker who produced only a thousand pairs of automobile lenses in 1907 makes more than 300,000 pairs per annum nowadays; spark plug makers who did only a trifling business a dozen years ago now turn out spark plugs by the million. Ask some of these men how expositions helped them.

"The motor boat industry is a parallel example, with its annual expositions, while the hotel men of the country, realizing what can be accomplished by co-operation, have held two successful annual shows at which there were several hundred exhibitors producing every conceivable line of goods that possibly could be sold to a hotel. The same exhibitors at the first of these participated in the second exposition, together with a horde of new exhibitors. Why? Because, primarily, they found that it paid them; secondly, they knew that co-operation was helping their business as a whole. In like manner the motion picture equipment industry can be developed.

"It should be borne in mind by those who are trying to sell goods to the motion picture man that the profits of this exposition are to be divided equally between the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America, and that this money will be used to further the interests of the motion picture and accessory industry, such as lighting, antagonistic legislation, the censorship abuse, Sunday closing, taxation, etc. No commissions are being paid to solicitors for this exposition. The regular staff at the headquarters of the National Association is doing all the soliciting, organizing and staging the entire display. The coming exposition is not like some of those of the past where private promoters exploited the industry for their own benefit and pocketed the lion's share of the proceeds."

CAVALIERI AT RIALTO

Lina Cavallieri makes her photodramatic debut at the Rialto this week in a Paramount production called "The Eternal Temptress," written especially for her by Miss Fred Le Grosac, the noted French author. The story deals with the ticklish situation in Italy just prior to that country's decision to enter the present world conflict. Its scenes being laid in Venice and in Rome. Elliott Dexter plays opposite Mme. Cavallieri, and in the supporting cast are Allen Hale, Hallen Mostyn and James Laffey. The picture was directed by Emile Chautard. Mr. Rothapel is giving it a special musical setting. Selections from Verdi's enchanting "Aida" are played by the Rialto Orchestra, with Hugo Reisenfeld holding the baton. Signor Bonelli, baritone, sings the famous Neapolitan street song, "O Sole Mio." The Rialto Male Quartet, after many months' absence, sings "The Musical Trust" and "Auntie Skinner's Chicken Dinner," and also participate in the medley of Southern airs which the orchestra offers as an added number. Prof. Edwin Swinnen contributes a solo on the grand organ. The latest news, animated cartoons, educational films and other film novelties are grouped by M. Rothapel in the Animated Magazine. A scenic feature and a comedy balance the bill.

Van Zimmerman, location director for the Lasky Company, producer of pictures for Paramount, has resigned this position to enlist in the 158th Ambulance Corps, now in training at Linda Vista and which is expected to be the first section of that cantonment ordered to France.

EDEL BELIEVES EXHIBITORS SHOULD PAY

Managing Director of Strand Finds That Public Does Not Balk at Advanced Admission Prices

Contrary to the usual cry of the exhibitor throughout the country, Harold Edel, managing director of the Strand Theater, New York, in an interview last week, stated that it is up to the exhibitor to pay the extra war tax, or rather, it is up to the exhibitor to collect it for Uncle Sam.

"The trouble is," said Mr. Edel, "that most exhibitors have been in the habit of trying to give too much for a very small admission price. Since the tax went into effect, the Strand Theater has not shown any decrease in returns at the box office. It is true that many theaters on Broadway, particularly the legitimate houses, are feeling the effect of the war, but the receipts of the Strand, despite its increase in admission prices and additional charge for tax tickets, have not fallen off.

"The mere announcement that admission prices will be raised commencing with a certain date on account of the war, will not be sufficient to many patrons who are accustomed to a certain show for a certain price. An improvement in the entertainment offered, however, will justify an advance in admission prices in the mind of the patron. Such an improvement does not necessarily mean the extra expenditure of money, but it does mean extra effort on the part of the manager in the presentation of his show. Such things as a rearrangement of the orchestra, new ideas in lighting, little novelty bits and new ideas in the manner of presenting a show and many other things which will not appear on the

FOOD PICTURES

First of Agricultural Films to Be Handled by Universal

WASHINGTON, D. C. (Special).—Official motion pictures bringing home the vital importance of increased food production will be shown by the United States Department of Agriculture in hundreds of regular motion picture theaters throughout the United States. The first releases, which are to be handled under an agreement with the Universal Company through its exchanges, will be made in December. The first film will show activities in the national forests, which are important sources of timber and water supply and also afford grazing for a large number of cattle and sheep.

The second release, which will follow in about two weeks, will show what children through the pig clubs are doing to increase the supply of pork. Other selections from the department's 40,000 feet of official subjects will make clear various features of food production, the raising of meat animals and horses, and will deal with home activities such as poultry raising and the canning and drying of perishable products.

WAR PICTURES AT STRAND

One of the most realistic war pictures ever shown in this country is "Blood-Stained Russia—German Intrigue, Treason and Revolt," which is featured at the Strand Theater. The picture was photographed on the Russian battlefields and in Petrograd during the revolution, by Donald C. Thompson, famous war correspondent for *Leslie's Weekly*. The Russian troops are seen in actual combat and scenes of battle. The principal photo-dramatic attraction is "The Land of Promise," in which Adolph Zukor, by arrangement with F. Ziegfeld, Jr., presents Billie Burke, who is seen as a young English girl. Miss Burke has been given a capable cast, including Thomas Meighan, Helen T. Tracy, J. W. Johnson, Mary Alden, Margaret Seddon, Walter McEwen, Grace Studeford, and John Raymond. It is a Paramount Picture. Scenic studies, a Bray comedy cartoon, and the Strand Topical Review, containing the latest American and European news pictures are also shown. The soloists for the week are Rosa Lind, soprano, and Herbert W. Waterous, basso.

"O. HENRY" CAPTURES DENVER

Evidence of the growing popularity of General Film's "O. Henry" pictures continues to accumulate in new bookings from many theaters which have never shown these subjects before. The four reel subjects, in particular, are enjoying an unusually successful run in all parts of the country. The entire series of seven features having been contracted for by the Princess Theater in Denver, one of the leading motion picture houses of that city. Each subject will be given an extended run and will be advertised heavily by the Princess management.



GEORGE H. GREAVES

George H. Greaves, of the Moore-Greaves Amusement Co. of Denver, Colo., was the pioneer exhibitor in this part of the country. He began some twelve years ago in a store-room on 16th Street. His company now owns the Princess and Rialto, Denver, showing Paramount and Arcturion pictures; the Lyric and Atlas of Cheyenne, Wyo., the Princess, Pueblo, and the Princess, Colorado Springs. Mr. Greaves is unassuming but a fine fellow, and he knows the game.

LOEW BOOKS PICTURE

Goldwyn's "For the Freedom of the World" a Public Favorite

Exhibitors in all parts of North America are showing enthusiasm over the success of the big Goldwyn-distributed patriotic production, "For the Freedom of the World," which, in scores of towns and cities, has overcome war-time depression and crowded their houses to capacity. Marcus Loew booked this big production on sight last week, for his entire American chain of theaters.

In Youngstown and Canton, Ohio, Felber and Shea have played the attraction to house capacity in each city and were so pleased with the drawing power and appeal of the picture that they arranged for re-bookings for all of their houses. From the day of its first presentation in the Victoria Theater, Philadelphia, "For the Freedom of the World" has proved itself to be the kind of attraction that the public wants.

SHOWN AT BROADWAY

Announced as the second special release of the U. S. Exhibitors' Booking Corporation, "Those Who Pay," produced by Thomas H. Ince, written by C. Gardner Sullivan and starring Bessie Barriscale, was shown for the first time at the Broadway Theater on Wednesday morning, Dec. 5, before a large audience composed mainly of exhibitors from the metropolitan district.

Special interest attached to the presentation of the new Ince production inasmuch as it was made by the director as a State rights subject and not for a program. "Those Who Pay" is in seven parts and unfolds a narrative of romance and political intrigue in which, besides Miss Barriscale, Howard Hickman, and Melbourne McDowell also portray important roles.

INSPECTOR-BOOKER

Henry E. Genet has been appointed to the new position of inspector-booker by J. A. Brest, vice-president and general manager of Pathe Exchange. Through this appointment he becomes an important member of the sales organization under F. C. Quimby, sales manager. Mr. Genet is a graduate of Fordham University, New York. He worked for the New York Edison Company and for a big elevator concern, getting fine commercial experience which has stood him in good stead.

APPEAR IN LOWELL

On the invitation of Thomas D. Soriero, general manager of the Strand Theater, Lowell, Mass., and manager of Boston's popular playhouse, The Park, June Elvidge and Montagu Love recently made personal appearances in Lowell at the Strand.

PICTURES AND MUSIC

HALIFAX, N. S. (Special).—The new policy of the Academy of Music is to present six to eight reels of pictures, with a woman's orchestra, ten pieces in a handsome stage setting, with two or three vocalists and other high-class acts. The house is affiliated with the B. F. Keith interests. JAMES W. POWERS.

OPEN MARKET



STATE RIGHTS

CALAMITY HOWLERS GET SCANT SYMPATHY FROM FRANK HALL

Public Still Ready to Pay for the Best in Entertainment—Main Trouble Is Lack of Good Productions

That now is the time for manufacturers, distributors and exhibitors the country over to co-operate and above all cease calamity-howling, is the conviction of Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, who, after receiving reports as to conditions throughout the United States, is convinced the situation is much better than many skeptics believe.

"With America engaged in the greatest undertaking in its history," declared Mr. Hall, "this is the time for all of us in the film industry to pull together for the general welfare of the trade. The calamity howler should be muffled. The moving picture business is not suffering any more from war conditions than any other industries, despite the pessimism of certain individuals who have rushed into print with all manner of discouraging sentiments that certainly are not calculated to help conditions."

"Representatives of my company have made a careful survey of the domestic field and reports which have been submitted to me indicate that conditions are not nearly so distressing as some would lead us to believe. The main fault appears to be the lack of good productions, pictures upon which the exhibitor can depend for a reasonable profit. Over production of mediocre films appears to be doing more to injure the business than conditions arising from the war."

"On all hands we hear reports that the nation has been so absorbed in the war since the soldiers of America entered the

trenches in Northern France that interest in moving pictures is waning. Shortage of money also has been advanced as another reason for business depression."

"But in contradiction is the fact that the country has never before had so much money. The war has brought a veritable golden windfall in some sections. Men and women are earning higher salaries than ever before. We never hear of bread lines today. If war conditions have caused a falling off of theater patronage, I am confident the depression is but temporary. There is bound to come a reaction that will carry interest in the theater back to flood tide."

"From what I have been able to learn, however, the mediocrity of photoplays has been more responsible than war conditions for the falling off of business. The market is cluttered with program productions of little or no merit, while the theatergoing public is ever demanding something new and something bigger. The novelty of the five-reeler has long since vanished. Many theaters now exhibit two such features a day and comedy and educational reels and vaudeville in addition."

"The remedy for such conditions has been impelled certain gentlemen to fear for the future of the industry is mainly in better pictures. The picture business is no different from the show business. The public wants the best always if the price isn't too high. The company that sells the best pictures and employs the most economical and efficient system of distribution will have no cause to complain."

JESSE GOLDBURG OPENS SALES OFFICES

Late Manager of Ogden Corp. Prepares to Exploit State Rights—Promises to Improve Market Conditions

Jesse J. Goldberg, lately sales and exploitation manager for the Ogden Pictures Corporation, has completed plans for a state rights sales and exploitation office, and is located in the Times Building, New York. The plan of Mr. Goldberg's operations as outlined in his announcement is essentially in accordance with the ideas of those interested in the Producers' Protective Association. Mr. Goldberg will exploit and handle independent productions that are to be released through the state right market and as part of the entire scheme will supervise and regulate the advertising and publicity and the advertising matter issued in connection with the productions placed under his charge.

Mr. Goldberg is credited with having been the first independent producer to release pictures on the state rights plan, having originated the present method of state rights distribution. He organized the Life Photo Film Corporation which produced among others, "The Greyhound" and "The Ordeal," which were numbered among its stars, Lionel Barrymore, Mary Nash, Florence Nash and Elita Proctor Otis. Mr. Goldberg also organized the Rialto Film Corporation, and with both companies acted as supervising director and sales and ex-

ploitation manager with great success. His plan is set forth in the following statement: "With my organization, I hope ultimately to house under one roof a medium of distribution concentrating the advertising mediums, and engaging in a method of exploitation that will materially reduce the expense of selling and exploiting, and shorten the time within which a picture production can be entirely disposed of."

"It has taken me exactly seven years to acquire the knowledge, information, and data which I possess in connection with every branch of the industry, and I mean to devote that knowledge to a stabilizing of the state rights market. While I intend that the productions placed with me shall receive in the market every dollar they're worth, I also mean that the state rights buyer shall take no chance with his investment. Knowing what a picture should bring in bookings in a territory, there can be little or no room for either unreasonable prices or protracted negotiations. My plans are fully completed, and all that is required to be done is to put each into operation as the progress of my institution justifies, but no production will be handled through my organization unless I can give it my full attention."

ENGAGE HALL REID

Playwright to Write Titles for W. H. Productions Co.

Hall Reid, author of many American plays, among them "Human Hearts" and "The Confession," has been engaged by the W. H. Productions Company to write titles. Mr. Reid is now re-editing William S. Hart as the two-gun man in "The Bargain," which will be distributed through the W. H. Production Company on a state rights basis. The W. H. Productions Company is of the opinion that titles should be specialized just as carefully as any other part of a picture.

OVER 200 CONTRACTS

The Bee-Hive exchange handling Billy West King-Bee Comedies exclusively in the States of New York and New Jersey, has had three salesmen on the road who report great demand for their pictures. Over two hundred contracts have been closed since Nov. 19.

ACQUIRES MORE TERRITORY

The enthusiastic reception which "The Warrior" has met with from the exhibitors throughout his territory has induced J. R. Grainger, manager of the Allen Film Corporation of Chicago, Ill., to contract for further rights to the spectacle. To this end contracts were closed last week whereby Mr. Grainger becomes the owner of "The Warrior" for the states of Kansas, Missouri, Texas, Oklahoma and Arkansas. He originally purchased the territory embraced by the states of Illinois, Michigan, Iowa, Nebraska, Ohio and Indiana for the seven-part feature.

COMPLETE FOURTH COMEDY

Essanay has completed the fourth of the series of slapstick comedies being produced by Director Arthur Hotaling and work on the fifth is now under way. Each picture is a fifteen-minute subject and carries a farce theme.



HELEN GARDNER IN "CLEOPATRA"
Feature Production Revived for Open Market

Wills, N. Y.

"CLEOPATRA" A STATE RIGHTS OFFERING

Helen Gardner's Conception of Character Is Revived—Director Gaskill Adds New Scenes to Spectacle

An announcement from the Cleopatra Film Co. states that a six-reel version of "Cleopatra," with Helen Gardner as the famous queen of Egypt, will be offered to state rights buyers. This is a revival of the production released several years ago, and which was proclaimed by the trade papers as the biggest photoplay produced in America up to that time. The story as then presented has been retained, and new scenes have been added to make the feature a spectacular presentation in every way.

It is said that nearly two thousand soldiers take part in the sensational battle in which the combined forces of Cleopatra and Marc Anthony are defeated by the Roman army. Alexandria in the height of Egypt's glory is shown, and the elephants, camels, horses, sumptuous settings and battle scenes add to the dramatic story

which ends in the death of Marc Anthony and Cleopatra by their own hands. Miss Gardner is especially fitted for the role of Cleopatra, being gifted with beauty and a figure in keeping with the accepted conception of Cleopatra. In this photoplay she shows the character in varying moods, at one time the incarnation of tigerish ferocity; at another imbued with the seductive languor.

Charles L. Gaskill wrote the scenario and directed the photoplay, using for the story the main events of Cleopatra's life, based on a combination of Shakespeare and Sardou, together with original incidents interpolated by Mr. Gaskill in harmony with the character of Cleopatra as portrayed by these two famous authors. This six-reel picture will be immediately available for motion picture houses.

KEYSTONE COMEDIES ON THE OPEN MARKET

Sixteen Mack Sennett Productions Offered to Territorial Buyers

Sixteen Keystone-Mack Sennett comedies are being sold by Hiller & Wilk, Inc., for the Broadway Film Company on a state rights basis. Only once before have any Keystone comedies been offered to territorial purchasers. That was in the case of "Tillie's Punctured Romance," which registered as a standard money maker for purchasers and exhibitors as well.

The sixteen comedies offered feature such well known Sennett stars as Mabel Normand, Fatty Arbuckle, Chester Conklin, Mack Swain, Syd Chaplin, Ford Sterling and Raymond Hitchcock. "The Submarine Pirate," featuring Syd Chaplin, is in four reels; "Fatty and Mabel Adrift," featuring Fatty Arbuckle and Mabel Normand consists of three reels and the remainder are two-reelers.

The other fourteen comedies are "Cinders of Love," with Chester Conklin; "He Did and He Didn't," with Fatty Arbuckle and Mabel Normand; "The Other Man," with Fatty Arbuckle; "Bright Lights," with Fatty Arbuckle and Mabel Normand; "Buckling Society," with Chester Conklin; "The Snow Cure," with Ford Sterling; "The Village Scandal," with Fatty Arbuckle and Raymond Hitchcock; "Saved by Wireless," with Chester Conklin; "Fatty and the Broadway Stars," with Fatty Arbuckle; "Disay Heights and Darling Hearts," with Chester Conklin; "His Wild Oats," with Ford Sterling; "Waiters' Ball," with Fatty Arbuckle; "His First False Step," with Chester Conklin and "Ambrose Cup of Woe," with Mack Swain.

"SHAME" CAMPAIGN IS NOW IN SHAPE

Burnstein Prepares Elaborate Advertising Outlay for Burnstein Feature

Jules Burnstein who has been carefully preparing the campaign which will place the new Zena Keefe vehicle "Shame" on the state rights market, announces that the elaborate advertising matter which will introduce the special John W. Noble production to the theater-going public is now ready, and the picture will be offered to state rights buyers before the holidays.

"Shame" is seven reels in length and represents Mr. Noble's best effort. His recent productions include Francis X. Bushman and Beverly Bayne in "Romeo and Juliet," Valli Valli in "The High Road" and Ethel Barrymore in "The Awakening of Helena Ritchie."

Mr. Burnstein was anxious to have the posters and other advertising accessories in keeping with the importance of Mr. Noble's new production and, after allowing more than twice the usual length of time for their careful preparation, now announces that "Shame" is as well prepared for high class theater presentation as a two-dollar Broadway extravaganza.

RIGHTS TO "MAD LOVER"

State rights for Tennessee and Kentucky on the Pathe super-feature, "Today" and "The Mad Lover" have been sold to the Big Feature Rights Corporation of Louisville, Ky., Col. Fred Levy, president, and Lee L. Goldberg, secretary and treasurer. Tom North, manager of the Pathe states rights department, reports that with the exception of some territory in the South and the New England states, territory for these pictures has been practically all sold.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"Les Miserables," Fox; "The Marriage Speculation," Vitagraph; "My Little Boy," World; "The Dream Doll," Perfection; "Tom Sawyer," Paramount; "The Hidden Hand," Pathe

"LES MISERABLES"

Eight-Part Drama by Victor Hugo. Featuring William Farnum. Adapted and Directed by Frank Lloyd. Produced by William Fox.

The Players.—William Farnum, George Moss, Hardee Kirkland, Sonia Markova, Kittens Reichert, Jewel Carmen, Harry Spingler, Dorothy Bernard, Anthony Phillips, Edward Ellis and Minna Ross.

POINTS OF INTEREST

A picturization of Victor Hugo's classic that does justice to both the author and the motion picture industry. William Farnum, as Jean Valjean, in the strongest role of his film career. The excellence of the entire cast in portraying well-known figures. Frank Lloyd's art as adaptor and producer.

The William Fox Company has made a truly admirable production of Victor Hugo's "Les Miserables." Frank Lloyd, in adapting and directing the film, has approached the book with reverence and respect and has created a picture that ranks with the dozen really big feature productions in the film world. Indeed, the presentation places him in a class with Griffith, Ise, Brenon and De Mille, showing him to be a man of intelligence and imagination and with care for details. The work will do more to convince the skeptical that justice can be done in the films than all the propaganda printed by film publicity men. The spirit of Hugo's masterpiece has been faithfully caught and conveyed. One senses keenly man's instinct for cruelty that the French novelist depicted.

The tragic figure of Jean Valjean, the victim of vicious judicial system, was characterized superbly by William Farnum. The brutishness, the stupidity, the development of criminal instincts in the place of sympathy and a feeling for humanity were all brought out with telling force. And later, as the man reborn, he added to the performance that is surely the best he has contributed to the screen.

The picturization follows the book closely and begins with Jean Valjean's career as a criminal, when he is sentenced to years of hard labor for having stolen a loaf of bread to save his family from starvation. He is later shown as the man, brute, hardened and without conscience, and then we follow his regeneration through the kindness of the Bishop. Next we see him successful as a manufacturer and see him pursued by his nemesis, Javert. Then come his years of happiness in caring for Cosette, an orphan. We see him take part in France's great Revolution—in which autocracy is overthrown. We see his beloved Cosette married to Marius, and finally we see the spirit of Jean Valjean pass from the weary body. And so the life of that wonderful character is ended and Jean Valjean is at peace—at last.

The entire cast was notable for excellent acting, but those whose performances stood out were: George Moss, as the Bishop; Hardee Kirkland, as Javert; Sonia Markova, as Fantine; Kittens Reichert, as the child Cosette; Harry Spingler, as Marius; and Dorothy Bernard, Anthony Phillips, Edward Ellis and Minna Ross, as the Thénardier family.

Exhibitors who book this film will have capacity audiences as a result.

H. D. R.

"THE MARRIAGE SPECULATION"
Five-Part Drama. Produced by Vitagraph Under the Direction of Ashley Miller and Released as a Blue Ribbon Feature, Dec. 10.

The Players.—Charles Kent, Mildred Manning and Wallace MacDonald.

POINTS OF INTEREST

An appealing story that retains the interest of the spectator throughout. Well handled roles. Direction that enhances the value of the story.

In "The Marriage Speculation" we are given another variation of the Pygmalion theme, which has always proved popular. It, however, has been given an original treatment and the thought of its age never enters into consideration. Old man Cliday has worked for many years in a pickle factory and has saved \$10,000, which he wishes to invest so as to insure him a compensation for the rest of his life. He hits upon the scheme of training an attractive girl into a cultured woman and introducing her into society. She, in return, is to marry a wealthy man who will see that Cliday is taken care of in his old age. He makes the proposition to Clara Wilton, a candy store clerk, and she accepts, although it wrenches her heart to give up her sweetheart, Billy Perkins, a plodding grocery clerk.

In two years Clara blossoms forth into a beautiful and polished young woman, having had the best training finishing schools could give her. Cliday takes her to a fashionable summer resort and she immediately acquires a string of rich suitors. From

here on, parts of the story rather stretch our imagination, as Billy Perkins turns up, in a bad disguise, and is instrumental in causing the discovery that the one among all the suitors the girl has decided to marry is a bogus count. Of course, he marries her himself, with old Cliday philosophizing that a speculation in hearts is a precarious business. What would be a strong climax is diluted by having Billy turn out to be a long lost heir of an English nobleman.

Charles Kent, in the role of Cliday, brings to the part the talent which he has displayed for many years. Acting with dignity and restraint, he gives an excellent performance. Mildred Manning is pleasing as the girl and Wallace MacDonald touches up his part with little bits of business of his own manufacture, which raise his performance into a real characterization. In every way the direction shows careful workmanship. The settings and exteriors prove to be backgrounds that lend the correct atmosphere to the story and the continuity is unbroken.

"The Marriage Speculation" will prove successful in any type of theater. Exhibitors can count on the story for its continuous increase and appeal.

F. T.



SCENE FROM "THE MARRIAGE SPECULATION"
Vitagraph Production with Mildred Manning and Charles Kent

"MY LITTLE BOY"

Five-Part Drama by Elliott J. Clawson. Produced by Bluebird, Under the Direction of Elsie Jane Wilson. Starring Ella Hall, with Little Zoe Rae.

The Players.—Ella Hall, Emory Johnson, Zoe Rae, Winter Hall, Harry Holden, Gretchen Lederer.

POINTS OF INTEREST

Story of childhood that is thoroughly wholesome. Incorporation of Eugene Field's poem "Little Boy Blue" in a nice if somewhat unconvincing analogy. Acting of Little Zoe Rae.

"My Little Boy" is a composite version of Charles Dickens' "Christmas Carol" and Eugene Field's "Little Boy Blue." And, although it possesses the element of child appeal, the story is so lacking in dramatic power that it frequently fails to be interesting. Those uncritical souls, however, who care little for the plausible and are easily diverted, will find enough perhaps to make the time spent worth while. Community theaters, in other words, might not find it too boring. But picture patrons used to the best pictures will see the end of it with no small degree of relief.

The story concerns Fred and Clara, who have childhood visions of future intimacy, and, upon maturity, realize them. The consequence is the "little boy," Paul, from whom the picture takes its title. Fred's Uncle Robert is a crabbed old party, and after six years of Fred's and Clara's conjugal felicity, he is invited to spend Christmas with them. Paul, the little boy, annoys the old gentleman by his behavior, so much so that Uncle Robert goes to bed that evening in an almost homicidal frame of mind. And then, as though this were fatally to be fulfilled, we see Uncle Robert dress for hunting and his subsequent shooting of little Paul, who has followed the hunting party into the woods dressed in his Indian suit. The little fellow dies from the gunshot, and Uncle Robert, grief

stricken—awakes. It is Christmas morning. He rushes down stairs to find the happy family gathered about the Christmas tree, and clasps little Paul in his arms. The dream has made another and a better man of him.

Winter Hall does well with a part which is lacking in variety, that of Uncle Robert, but Ella Hall, the star of the picture, is so colorless in personality that her performance of the young wife is exceedingly uninteresting. Gretchen Lederer, however, is a pleasing contrast and her opportunities are all too limited.

"My Little Boy" should recommend itself to audiences comprised for the most part of women and children. What parts of it that aren't dull are insipid.

D. A. B.

"THE DREAM DOLL"

Five-Part Animated Doll Feature. Produced by Essanay Under the Direction of Howard S. Moss and Released by Perfection.

The Players.—Marguerite Clayton, John Cosser, Bobby Bolder and Rodney La Rock.

POINTS OF INTEREST

The almost life-like movements of a trio

of animated dolls. An especially well-trained dog plays a rather important role. The appeal to children.

In watching this picture the thing that constantly keeps coming to the mind of the spectator is the infinite patience and care that was necessary to make a group of dolls interpret a story that consumes the greater part of five reels. An outstanding point in the present picture is the absence of jerkiness in the movements of the dolls. This smoothness and the unusual things the dolls are made to do produce a rather uncanny effect. Howard S. Moss, who performed this photographic feat, can feel justly proud of the result of his labors and is amply repaid for the time and care which he exerted in making "The Dream Doll."

The flesh and blood performers merely figure in starting and furnishing the climax of the picture. A young woman falls asleep and dreams that she and her fiancée are dolls. From then on we follow the career of this queer pair, beginning with their marriage by a doll judge, who also comes to life as it were; then their honey-moon, ending with their hectic attempts to find a peaceful home in the toy shop. In one instance, after they have passed through many dangerous adventures, they make friends with a watchdog, who takes care of them. Then the sleeper wakes up and realizes that it was all a dream.

The attempt to blend the real with the dream in several incidents does not help the picture to any extent and could easily be eliminated. It seems rather foolish to drag in the matter of the elixir which has been invented by a crack-brained individual, and making it cause the disappearance of the girl.

"The Dream Doll" will prove tremendously successful in houses that play matinees largely to children. While the mechanical side of the picture may appeal to adults, the greatest interest will be shown by the younger generation.

F. T.

"TOM SAWYER"

Five-Part Comedy Adapted from the Book by Mark Twain, and Featuring Jack Pickford. Produced by Lasky Under the Direction of William D. Taylor, and Released by Paramount.

The Players.—Jack Pickford, George Hackathorne, Alice Marvin, Edythe Chapman, Clara Horton, Helen Gilmore, Robert Gordon, and Antrim Short.

POINTS OF INTEREST

An adaptation of one of the best known books ever written. The delicious humor of it brought before the eye. A notable characterization of the title role by Jack Pickford. Excellent support contributed by the entire company. Atmospheric direction.

Immortal Tom Sawyer has been brought to the screen. Thanks to the Lasky Company, who produced the picture, the visualization of this world-famous American boy is a significant contribution to the already long list of characters in our literature that have been brought before the vision.

It will at once be appreciated that there is enough material in Tom Sawyer to make an interesting picture of greater length than the usual five reels, so it became necessary for the producers to select only a part of the incidents, and in doing this they have used good judgment. The beginning of the picture shows Tom with his Aunt Polly, and Cousins Sid and Mary as the "mischievous but not mean" member of the family group. From then on we are treated to five reels full of good, healthy laughter, following him through the well-known episodes of the fence painting, the advent of the new girl in the village, the Biblical examination in the Sunday School, his declaration of love to Becky, the running away and finally the scene where he walks in on his own funeral services. Of course Huck Finn and Joe Harper figure prominently all through the story.

Jack Pickford seems to have caught the exact spirit of the part of Tom Sawyer, and he has painted a portrait that is delightful. Little artistic touches here and there added to a comprehensive understanding of the difficult role and an appearance that carries out the preconceived notion of how Tom should look fairly bring the boy to life again. The supporting players are excellent and they add a deal of enjoyment to the picture. A careful choice of types has been made and the costumes are picturesque.

"Tom Sawyer" was photographed in natural surroundings. That is to say all the scenes were taken in Hannibal, Mo., where Mark Twain laid the story and some of the houses and their adjoining yards have remained the same and appear in the picture. The atmosphere this gives can be appreciated. The director has arranged the action at an even pace, and although the story is more or less episodic, continuity has been established and retained. The detail work, in the interior scenes and where it has become necessary to place some properties in the exteriors, is an invaluable feature of the film.

"Tom Sawyer" is among the notable screen achievements of the year. That it will draw capacity houses is certain. The manner in which the picture should be advertised is obvious.

F. T.

"THE HIDDEN HAND"

Serial Featuring Doris Kenyon. Produced by Pathe Under the Direction of James Vincent.

"The Airlock"—Episode 5.

The Players.—Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton.

POINTS OF INTEREST

The rapid action contributing many healthy thrills. The building up of the story interest. The suspense in which the spectator is left at the end of the episode.

Fast action and thrilling incidents mark this chapter of Pathe's recently started serial, "The Hidden Hand," which has the valuable addition of the names of four well known players who essay the leading parts. The episode derives its name from the airlock chamber by which Doris makes an exciting escape from the den of the Hidden Hand early in the proceedings. Trapped in it thirty-five feet below the surface of the lake, the force of the compressed air projects her to the top, where the mysterious criminal is waiting in a boat to capture her.

Following this the excitement is kept up by the incidents of the identification by the Russian countess, the attempt by the Hidden Hand to get the second packet from the Emperor, and many others that enhance the interest of the story until the final scenes where Doris has been imprisoned in the tower of a church. Ramsey finds out she is there and goes to rescue her, by having her slide down the bell rope thrown out over the roof. Then the episode fades out with the rope breaking under the girl's weight while she is many feet from the ground and Ramsey is covered by a revolver aimed by the Hidden Hand.

F. T.

"THOSE WHO PAY"

Seven-Part Drama by C. Gardner Sullivan. Produced and Directed by Thomas H. Ince. Released by U. S. Exhibitors Booking Corporation, Starring Bessie Barriscale.

The Players—Bessie Barriscale, Howard Hickman, Dorcas Mathews, Melbourne McDowell.

POINTS OF INTEREST

Author, director and star. A fine dramatic story, superbly directed and exquisitely played. A production which evokes nothing save praise.

Just when one's faith becomes slightly shaken in pictures, in their present merit and potential perfection, a production is made like "Those Who Pay" which is a saving grace of hope and dependency. The last we recall is "The Public Defender." And now it has remained for Thomas H. Ince to add another cubit to the stature of the photoplay, in presenting a feature about which nothing save compliments can be said. For, in the unique excellence of the direction and acting, a high-water mark of production has surely been reached. It is not alone a pleasure to review such a photoplay, but a privilege to recommend it as well.

The story (whose author's name is an endorsement in itself) portrays the rise and fall of Dorothy Warner, a girl of the tenements. Dorothy's little sister is mortally ill, and Dorothy, to procure her a doll for which the little girl has cried unceasingly, undertakes to steal one from a department store. She is detected in the act, and in the scene which follows in the crowded store, George Graham, a State Senator, steps forward and befriends Dorothy. The matter is dropped with Graham's purchase of the doll, and he and Dorothy make their way back to the tenement. They are too late, however, for the little sister is dead. Graham then offers Dorothy a position in his employ, and this in time leads to their love affair. This sentiment ripens into a passion and a passion's inevitable consequence. Thereafter Dorothy lives in affluence, a sheltered life of shame, made endurable only by her love for the man responsible for it.

And then, Steve McNott, a political boss, who has made and can "break" Graham, becomes enamored in his brutish way of Dorothy and bends every energy of his being toward the accomplishment of his desire to possess her. Graham's wife, through McNott's aid, becomes apprised of her husband's liaison, and sends for Dorothy that they may reach some understanding. The wife, who is about to become a mother, succeeds in making Dorothy promise that she will give her husband up, when Graham enters. He bitterly denounces Dorothy as a fraud, and she leaves the house stunned. But the wife, with the gentle calm of good breeding, makes him return to Dorothy and apologize, which he does—to say goodbye for the last time. The picture closes with the girl calling for her mother, a delicate and effective touch.

Bessie Barriscale, as Dorothy, brings to the part all of the genuine ability to act which she gained from years of apprenticeship to that profession. Her performance is perfect. Howard Hickman is good as George Graham, as is Dorcas Mathews's portrayal of the wife; while Melbourne McDowell, as Steve McNott, is all that this old and excellent player should be.

Exhibitors who book "Those Who Pay" will be "wise in their generation," for the picture is in all ways a winner.

D. A. B.

"BUCKING BROADWAY"

Five-Part Comedy Drama by George Hively and Jack Ford. Produced by Bluebird, Under the Direction of Jack Ford. Starring Harry Carey, with Molly Malone.

The Players—Harry Carey, Molly Malone, L. M. Wells, Vester Pegg.

POINTS OF INTEREST

Photography of western mountains and range scenery that is unusually fine. Story that starts well but finishes poorly. Occasional touches of direction that are excellent.

Aside from the fact that "Bucking Broadway" never gets any nearer to Broadway than the city of Los Angeles, the details of its direction are done with the utmost fidelity. The first part, that devoted to an exposition of ranch life, is quite excellent, and the theme's conviction is hammered powerfully home thereby. It is a pleasure, too, when such is the case. There is no jarring sense of unreality to constantly remind one that it is fiction and not life that is projected screenward. Unhappily, however, this condition ceases to be when the mountains and ranges are exchanged for the complexities of metropolitan existence. It is an unpleasant substitution.

Cheyenne Harry, so the story goes, is the ranch foreman of a man whose daughter he loves, Molly Owens. They are betrothed, when into their Garden of Eden creeps a serpent in the form of Captain Thornton. He makes love to Molly and induces her to elope with him. The elopement takes place on the night that Molly's engagement to Cheyenne is to be announced. Sometime before, Cheyenne has given Molly half of a wooden heart he has whittled, with the donational injunction to return it to him in the event she ever needs a friend. This wooden heart is a bit of material evidence necessary to the summing up. So Molly elopes with the Thornton person, a typical villain, and after Cheyenne's and the old father's mutual condolences and the lapse of a little time,

Cheyenne receives the half of the wooden heart from Molly.

He starts at once for the "city" and arrives there just in time to be in on a party that the villain is giving Molly. His entrance precipitates a general free-for-all, which culminates in the arrival of Cheyenne's cowboy friends who are in the city with a carload of horses. The villain and his friends are at length severely damaged, and Cheyenne clasps Molly in his arms.

"Bucking Broadway" is not a bad picture exactly, nor could it quite be called good. It is more what a good picture five years ago would have been. Harry Carey is excellent as Cheyenne, neither posing nor smirking at any time, but playing faithfully with poise, seriousness and dignity. Indeed, it is Mr. Carey's good work which makes the picture other than hopeless. "Bucking Broadway" will go well with audiences of not too intelligent discrimination.

D. A. B.

"THE TENTH CASE"

Five-Part Drama, Featuring June Elvidge. Produced by World Film, Under the Direction of George Kelson.

The Players—June Elvidge, John Bowers, George Macquarrie, Gladden James, Eric Mayne, Eloise Clement and Charles Dungan.

POINTS OF INTEREST

The first starring vehicle of June Elvidge. A dramatic story in which the heroine clears her name and proves her innocence in an unusual way.

In "The Tenth Case" the occasional fallibility of circumstantial evidence is successfully proven to a judge who, in summing up a case for divorce, said: "In nine out of ten cases of circumstantial evidence those concerned are guilty." Prov-

"THE HONEYMOON"

Five-Part Comedy by E. Lloyd Shelton. Featuring Constance Talmadge. Produced by Louis J. Selznick, Under the Direction of Charles Giblyn. Distributed by Select Pictures Corporation.

The Players—Constance Talmadge, Earle Foxe, Maude Turner Gordon, Russell Bassett, Harris Gordon, Lillian Cook, Julia Bruns and Sam Colt.

POINTS OF INTEREST

Constance Talmadge as a jealous bride. An amusing comedy that suits the talents of its star admirably. The scenes showing Niagara Falls.

Constance Talmadge is admirably suited to the role of Susan Lane, the over-jealous heroine of "The Honeymoon." She has an appealing personality and acts with considerable charm and vivacity. The story of "The Honeymoon" is very similar to Edgar Selwyn's delightful "Nearly Married." For, like the little bride in that story, Susan is first separated from her husband, later divorced and finally remarried to him. The cause for this heroine's predicaments is different, however, and we see the green-eyed monster cause the newly married pair unhappiness.

To begin with, "The Honeymoon" has a popular introduction. Pretty Susan Lane has just become Mrs. Richard Greer and is entertaining friends and relatives at a wedding breakfast. There she sits, sweet and winsome, in her bridal-gown. But suddenly a frown mars the pretty brow, and we observe her gazing jealously at her new husband's innocent attention to his cousin. Yes, Susan is a very jealous young lady. But soon, in a flutter of going-away gowns and rice and old slippers, she forgets the cousin, and departs for the honeymoon at Niagara Falls.

done, for there was an opportunity to make a strong story out of the material supplied by the author.

Noel Clavering is unjustly accused of embarrassing his employer's good name and is forced to resign his position. Though he suspects the real criminal he endures the disgrace and leaves for the West. There he becomes a lonely telegrapher and spends most of his time in dreaming of the days when he can return in honor to his fiancée, Muriel. However, two years later he learns of her marriage to the real offender, Allan, and he returns home to avenge his honor.

There he finds Muriel unhappy because of her husband's neglect. Allan had been paying attention to Valerie, a beautiful but thoughtless girl. To save Muriel from unhappiness, Noel decides to take Valerie away from Allan. In the many days spent with Valerie Noel realizes he no longer loves Muriel. So the picture ends with him about to marry Valerie, and he buries the thought of revenge as Muriel is now happy with Allan, who has reformed.

Belle Bennett was charming as Valerie. Jack Livingston was a manly hero; while Louella Maxam and George Chesbro were good as Muriel and Allan.

H. D. R.

"UNTIL THEY GET ME"

Five-Part Drama by Kenneth B. Clark. Featuring Pauline Starke. Produced by Triangle, Under the Direction of Frank Borzage.

The Players—Pauline Starke, Jack Curtis, Joe King, Wilbur Higbee, Anna Dodge and Walter Perry.

POINTS OF INTEREST

A story of the Royal Northwest Mounted Police in which there is plenty of action and atmosphere. Pauline Starke as a daughter of the police force. The beautiful scenery and careful direction.

Life in the great Northwest of Canada—in the primitive days—has been graphically portrayed in "Until they Get Me." The relentless search of the R. N. W. M. P. for their "man" and the inevitable victory of His Majesty's police form the main interest in the film. However, there is a lighter side, which adds to the enjoyment of the photoplay. There is a little adopted daughter of the regiment and her pranks and lovable nature endear her to the rough but kind-hearted men. Little Pauline Starke plays Margy, a sort of Pollyanna—and gives a sympathetic performance.

In an effort to reach his wife's death-bed, Kirby is forced to kill a man in self-defense. He is followed by Selwyn, of the R. N. W. M. P., who gives him leave to say a last farewell to his wife, who had died in giving birth to a son. Now, Kirby escapes the vigilant eye of Selwyn and becomes a fugitive from justice up in the wilds of the great Northwest. Selwyn vows to "get his man" somehow, some day.

A year later Kirby plans to return to his former home to visit his son. He is almost there when he is recognized by one of the police force. But through the aid of Margy he escapes until danger is past and then proceeds on his way. Margy is a little waif and becomes the adopted daughter of the R. N. W. M. P. Years pass and Margy and Selwyn become engaged. He tells her of the one man who had escaped him and shows her Kirby's picture. She confesses her part in Kirby's escape and begs him to discontinue the search. But Kirby is finally brought to trial. Through the aid of Selwyn and Margy, he receives a light sentence, and the picture ends with peace and goodwill in the hearts of all.

Pauline Starke gave an excellent performance as Margy. She was a pitiful figure as the little drudge, and later proved quite captivating as the spoiled and wilful regiment child. Joe King was the brave and relentless policeman, while Jack Curtis was the hounded Kirby. The direction was excellent.

"Until They Get Him" is a strong picture and should be popular with film audiences.

H. D. R.

NEW GOODRICH PLAY

"Her Second Husband," a Mutual Production, Presents Social Problem

Suppose you were "up against it" financially, while supposed to be a millionaire, and your financial salvation depended on your presenting to your wife a man whom you knew to be socially impossible? Suppose the impossible person promised to furnish the funds that would tide you over, provided that your wife would sponsor his wife in certain exclusive circles which the latter lady desired to enter, what would you do?

This is the problem involved in "Her Second Husband," a new Mutual special production featuring Edna Goodrich. In this play Miss Goodrich has the chance to display the subtlety and finish which have characterized her work in motion pictures as well as in speaking stage productions. She is the young wife, forced to choose between right and wrong, with her whole life's ambitions resting on her decision. "Her Second Husband" is a play of modern life that seems certain to impress itself on the public conscience.

Norma Talmadge's new picture, "Ghosts of Yesterday," an adaptation for the screen, by Mildred Considine, of Rupert Hughes's powerful drama, "Two Women," has been completed, and the star has retired to Atlantic City for a brief vacation.



SUSPENSE IN "THE HIDDEN HAND"
Pathe Mystery Serial Starring Doris Kenyon

ing the injustice of this contention forms the dramatic framework of the film in which June Elvidge is seen as a star for the first time. Her work is commendable, and she will, through her charm and ability, prove a valuable World-Film luminary.

The story starts along the familiar path of a devoted daughter marrying to relieve the financial difficulties of her worthless father. From there it branches out into a drama in which the lack of human faith wrecks a happy home. In the latter scenes audiences will witness a novel treatment of an old situation and will find interesting film entertainment.

Claudia Payton marries Jerome Landis for his wealth, but later finds happiness in his love and in her devotion for their infant son. However, she is still troubled with financial difficulties. Her allowance is constantly being drawn upon to meet the ever-increasing demands of her father and her husband's nephew, Harry, who has played on her sympathy. One day she refuses to gratify Harry's desires and he schemes to compromise her in her husband's eyes. He is successful and she is sued for divorce. The divorce is about to be granted, when Claudia plans to show the judge trying the case the injustice of convicting on circumstantial evidence. She makes him lose faith in his own wife—and then proves to him how he has misjudged both his wife and herself.

But still, the divorce is granted to Jerome Landis. However, Harry makes a death-bed confession of his schemes and Claudia and Jerome are finally reunited.

As Claudia, June Elvidge was seen to advantage, as the role afforded splendid opportunities for emotional acting. In support, John Bowers, George Macquarrie and Gladden James contributed good performances.

The director has staged the production with care. However, fault could be found in the telling, and that is the necessity of introducing Claudia's youthful love for a young lawyer. It had no bearing on later developments and proved rather confusing.

H. D. R.

But there she again becomes a victim of the green-eyed monster, and in a fury she begins divorce proceedings. An over-zealous lawyer pushes the case and just as Susan had become reconciled to her "husband" she learns that they are legally "unmarried." A minister appears on the scene, however, and they are joyfully united, while Susan vows she has been taught her lesson. And the honeymoon begins in earnest.

Brides are always popular, and as Constance Talmadge makes an unusually pretty one "The Honeymoon" should appeal to feminine audiences. In support of the star, Earle Foxe was very good as the young husband, and Maude Turner Gordon, Lillian Cook and Harris Gordon gave excellent performances.

"The Honeymoon" should prove a good box-office attraction. It possesses a youthful star and an amusing story of wide appeal.

H. D. R.

"BECAUSE OF A WOMAN"

Five-Part Drama by E. Magnus Ingleton. Featuring Belle Bennett. Produced by Triangle Under the Direction of Jack Conway.

The Players—Jack Livingston, Belle Bennett, George Chesbro, Louella Maxam, Lillian Langdon, Josef Swickard, and George Pearce.

POINTS OF INTEREST

A story of a man who endures much unhappiness because of his love for a woman. Belle Bennett as a headless little flirt.

It is possible that a man would exile himself for two years if it would bring happiness to the woman he loved. But just why the hero of Triangle's production should absent himself from his home, lose his good name and all when it would only bring his fiancée unhappiness, was certainly not made clear to the spectator. But then most of the situations in "Because of a Woman" were forced and improbable. The picture is badly in need of culling, too. It seems too bad that better work was not

ANOTHER STAGE ERECTED BY METRO IN HOLLYWOOD

Cecil B. De Mille Returns from Vacation—Directors Busy in Studios on the West Coast

By M. E. M. GIBSON
(Mabel Condon Exchange)

LOS ANGELES (Special).—In addition to the original stage at the Hollywood Metro studios, which has been enlarged to 90 x 180 feet, a new stage is under construction and is to measure 75 x 180 feet. Both stages will be convertible for open-air work, with the additions being built to property rooms, laboratories and office buildings, will serve for the two companies now occupying the plant. The Edith Storey company is producing its second story, "Reverence," with Vincent Oakman playing opposite Miss Storey and Ralph Lewis in a leading role. A Weaver of Dreams, Viola Dana's second vehicle, is in the making with Clifford Bruce as leading man.

Property adjoining the present Metro site has been secured by the company and will shortly begin to prepare for the several companies. It is the intention of Metro to bring to California for producing.

Cecil B. De Mille Returns

After a vacation of some weeks, Cecil B. De Mille, director general of the Lasky Company, is again at the Hollywood studios of that company, and preparations are nearing completion for the production of "The Whispering Chorus." Jeanie Macpherson adapted the story from an unpublished novel by Percy Moore Sheehan, and Mr. De Mille expresses himself as pleased beyond measure with the material it offers for an unusually gripping and elaborate production for the screen. Kathleen Williams, Elliott Lester, and Raymond Hatton are principals already selected for the cast, and the remaining roles will be filled by players of note.

Reversing the usual order of the production benefiting by the advertising of an already published book, "The Whispering Chorus," as a screen offering, will be released simultaneously with the publication of the story in book form, giving the author the benefit of the widespread attention the production will undoubtedly attract.

Constance Talmadge will arrive in Los Angeles during December to begin the production of "The Shuttle." Miss Talmadge's company will be stationed at the Morisco studios, under the direction of Rollin Sturgeon.

Kenneth McGaffey, director of publicity for the Western studios of the Lasky-Famous Players Corporation, left with Wallace Reid for New York, Dec. 5, and will visit with Mr. Reid the larger cities en route. After a conference on ways and means for his department, Mr. McGaffey will return to Los Angeles in time for Christmas dinner. Mr. Reid will remain in New York, where he will make several films before returning to California.

The Mary Pickford production, "Stella Maria," is completed and already preparations are in order for her next Artercraft feature. Norman Kerry, who appeared as Miss Pickford's leading man in "The Little Princess," will play opposite her in the forthcoming story, under the direction of Marshall Neilan. The story is to be a real "our little Mary" sort—put and all—with Mary as a little tough girl who has a philosophy of life that will please.

Seamus Hayakawa and his company, who have been filming scenes in Honolulu, are on their return trip to the States. Immediately upon the arrival of George Melford, the director, he will leave for Truckee, Cal., where he will film the snow scenes required to complete his production of "Nan of the Mountain."

Helen Jerome Eddy will again play opposite George Heban in his forthcoming production. Miss Eddy has appeared in seven of the Heban plays, and is now completing her work in another production that she may join Mr. Heban's company, under the direction of William De Mille.

Juanita Hansen Engaged

Juanita Hansen has been engaged on a long term contract by the Universal Company for leads in Bluebird feature productions. Her first picture will be opposite Franklin Farnum.

Sherwood MacDonald, director of the Jackie Saunders Mutual releases, has left for New York. It is probable Mr. MacDonald will return to the Coast to direct his own company.

During the filming of the final scenes for the Modern Episode of the Mena Film Company's play, "By Superstrategy," at Laguna beach, the stage on their Hollywood plant is being enclosed and several improvements made on the property. Following the Modern Episode will be the production of the Roman Period, which will complete the film. The company will continue to produce in California, its second story being prepared now for continuity.

"Kiddie" Howe, directing Big V. Comedies at Western Vitaphone studios, is carrying his hand in a sling, the result of monkey bites. The beast was used in scenes to a comedy just completed and refused to do anything asked until the director in an effort to get the monkey to eat a supposedly explosive peanut went too close to him, and the result is a bad case of poisoning from several bad bites inflicted.

The Vitaphone Company has chartered a boat and manned it with actors for scenes for the O. Henry story, "The Moment of

Victory." The story calls for the landing of troops for the Spanish-American war, which scenes will be made at Playa del Rey, Cal. David Smith is directing the story, with Chet Withey and Patricia Palmer in the leading parts. About one hundred extra men are taking part in the scenes with the boat.

J. Stuart Blackton is to be another producer to desert New York for California—for a time, at least. Mr. Blackton is expected at the Lasky studios early in December, where he will film "Wild Youth," the third of the Sir Gilbert Parker plays to be made by him.

Many Attend Dance

Although the dance given by E. D. and H. M. Horkheimer preceded the directors' ball by one night, and notwithstanding a dense fog, many journeyed to the Balboa Company's studios at Long Beach and enjoyed the jazz band and the floor of the brand-new steel structural stage and the genial smile of Roscoe ("Patty") Arbuckle, in whose honor the dance was given.

Los Angeles is crowded these days with uniformed men from the Presidio officers' training camp. Among those of the officers who formerly were of the motion picture industry are Douglas Bronston, who was of the Universal scenario department, now Lieutenant Bronston, and David Kirkland, formerly director of Sunshine Comedies, and now wearing the neat silver order of an officer.

En route to California is Clara Kimball Young, and almost at the city's gates is Constance Talmadge. The slogan, "Go West!" is the thing this winter. In exchange, J. P. Macgowan and Helen Holmes, husband-director and star, have finished the serial, "The Lost Express," and have left for New York, where their new affiliation will be announced.

Baby Marie Osborne staged a circus of her "Any Home," now under production. Children of Glendale, where the Diando studios are located brought their wildcats and wild dogs and the usual pins were charged for admittance. Incidentally, some very natural scenes were filmed during the "show." Pink lemonade without any "Hoover" was served, with the regulation peanuts.

"Watch Us Grow" is no myth as applied to the new Charlie Chaplin studios. From an elevated platform pictures are made daily of the progress being made in the building of the new studios. The foundation work is laid and already the buildings have assumed an attractive air.

Richard Baker has recovered sufficiently from a recent illness to continue the direction of Bryant Washburn in "Kiddie and Ko," and the story will be completed within a week's time.

Jack Halloway has been engaged by the Diando-Pathe studios at Glendale at publicity director.

During the recent visit of Samuel S. Hutchinson at his plant, the American Film Company, Santa Barbara, Will M. Ritchey was appointed scenario editor of that company, and he is now installed in his new office.

R. W. McFarland is in Los Angeles selecting players for the Rex Beach Film Company, of which he is manager. "The Heart of the Sunset" is the picture under production now in Eagle Pass, Tex., but the company will film scenes in and around Los Angeles later.

"The Green Seal," featuring Carmel

Myers, is completed and Ashton Dearholt, who played the opposite leading role, will play the lead in the Mac Murray production, now in preparation for production.

Filming scenes for "The Highest Card" at Seven Oaks, Cal., Ruth Clifford acted as a four-minute speechman, and as a result separated the guests of the mountain resort from \$290 for Red Cross work.

Herbert Rawlinson is making "More Power to Him." Elmer Clifton is the director, with Claire du Brey playing the leading role opposite the star.

With the Exhibitors

After refusing to allow "Who's Your Neighbor?" to be shown in Los Angeles, City Fathers and City Mothers finally consented to its running, and Quinn's Rialto Theater is benefiting from the advertising given the piece through the dispute.

"The Price of a Good Time," a Lois Weber production, is still attracting big crowds during its second week's run at the Superba. Mildred Harris, in the leading feature role, plays acceptably, with Kenneth Harlan doing splendid work as the young millionaire.

"Invincible Government" is enjoying its first Broadway showing—on any Broadway—at the Majestic. Barred from showing in New York, Philadelphia and Chicago by censorship, Fred H. Solomon is asking the Los Angeles public to pass upon the piece, which deals in white slavery, underworld graft and other phases of the government we are supposed to never see or know of, except when produced for our enlightenment on the screen. The story was produced in Los Angeles and a number of prominent ex-officials of the city played in it.

Kinema Theater to Open

The new Kinema Theater, Los Angeles' most beautiful motion picture house, opens Dec. 13, and will have for its premiere picture Cecil B. de Mille's production, "The Woman God Forgot." Unique in the program of the opening week will be the demonstration of just how the industry and the finished product of the industry—pictures—have evolved during the past ten years.

"The Spirit of '76," made by the Continental Film Company, under the supervision of Albert Goldstein, was stopped from showing at Clune's Auditorium the second night of its booking. Passed upon by the government after many of the scenes showing the killing of Americans by British troops had been cut from the picture, it was booked by Mr. Clune. The picture as it appeared at the Auditorium, however, contained the scenes which had been ordered out and the film was seized. Goldstein was arrested for an alleged violation of the espionage act, and it is thought other arrests will follow.

"THE BLUE BIRD"

Children Play Chief Parts in Coming Artercraft Production

In Artercraft's big photo-production of Maurice Maeterlinck's international dramatic triumph, "The Blue Bird," two children will portray the chief characters of Tyltyl and Mytyl. These famous parts have been entrusted to little Robin McDougall and Tula Belle, two talented children whose experience before the motion picture camera fits them well for this important work.

Supporting these two clever children is an exceptional cast including such accomplished artists as Edwin E. Reed, Emma Lowry, William J. Gross, Florence Anderson, Edward Elkas, Katherine Bianchi, Lillian Cook, Gertrude McCoy, Lyn Donelson, Charles Ascut, Tom Corless, S. E. Potapovich, Mary Kennedy, Eleanor Masters, Charles Craig and Sam Rium.

Under the direction of Maurice Tourneur, the well-known French producer, work on the cinema adaptation of Maeterlinck's famous play is rapidly progressing at the Famous Players-Lasky studio in Fort Lee.



COURTNEY RYLEY COOPER

Author of "The Eagle's Eye" (Wharton)

AUTHOR OF NEW SERIAL

Whartons Secure Courtney Ryley Cooper to Serialize "The Eagle's Eye"

In selecting Courtney Ryley Cooper to prepare the scenario of "The Eagle's Eye," Chief Flynn's widely heralded secret service serial exposing the activities of Kaiser Wilhelm's agents in America, the Whartons are being congratulated upon securing the services of one of the most talented of contemporary American fiction writers.

Born in Kansas City, Mo., Oct. 31, 1886, Cooper has spent most of his life in the West, his career embracing many varied chapters as "character juvenile" in a barnstorming repertoire company; clown in the old Harris Nickelplate Circus; reporter and member of the editorial staff of the Kansas City Star; press agent for the late Col. W. F. Cody during his affiliation with the Sells-Floto Circus; business manager of the same organization; and incidentally, during the past seven years, contributor of over three hundred short stories to the leading magazines of this country.

Cooper has an unusually well developed sense of dramatic values, and has written several successful screen stories for Joseph M. Schenck and the Whartons, prior to his engagement to arrange Chief Flynn's powerful expose of the Imperial German Government's propaganda and spy system within the borders of the United States. Government officials who have examined Cooper's scenarios of the first six episodes, now ready for production, declare them to be masterly in their handling of the various momentous acts leading up to the severing of relations between this country and Imperial Germany.

LAST OF "LOST EXPRESS"

Mutual Serial, Starring Helen Holmes, Attains Completion

Evidence of well-balanced suspense in motion picture direction is apparent in Chapter XIV of "The Lost Express," the fifteen-chapter photoplay starring Helen Holmes, which is nearing its conclusion. Chapter XIV entitled "Unmasked," scheduled for release Dec. 17, carries the many audiences which have been watching the chapter play, to the very brink of the mystery and leaves them still in wonder and suspense at its solution.

The mystery is founded on what became of the lost express. The train disappeared completely in Chapter I of the serial. While there have been many near solutions, the picture has sustained interest and kept away from a definite indication of what happened to the engine and its three coaches after it left the station and failed to show up at the station next beyond.

BEST IS THANKED

The Government again has officially thanked the motion picture industry for the work done through the National Association in connection with the war.

J. A. Best, vice-president and general manager of Pathe, who was appointed by the National Association as chairman of the Motion Picture Aircraft Division, has received the following letter:

"Your prompt and complete reply in regard to the directors and cameramen, is greatly appreciated.

"Also please accept the thanks of this office for the splendid co-operation and work in connection with the recruiting Moving Picture Weekly showing.

"By direction of the Chief Signal Officer.
" (Signed) E. Z. STRAUSS,
"Major, Signal Corps."

Wadsworth Harris, who has been a member of the Universal stock company, has been engaged by Pathe to appear in support of Bryant Washburn.



"THE FAIR BARBARIAN"
Paramount Production Starring Vivian Martin

The Hidden Hand

Who is he? What is his devilish design?

A Scientific Monster!

Who is the Girl of the Prophecy?

A Mysterious Voice Speaks:

THE HIDDEN HAND

PATHE SERIAL

The Big Four Serial

DORIS KENYON

PATHE

PATHE NOT ONLY KNOWS
HOW TO MAKE SERIALS BUT
ALSO HOW TO ADVERTISE THEM
TO THE PUBLIC —

The result is big business for the exhibitor. The advertisements pictured herewith are a few only of the full and half page ads being published in the leading newspapers of the country on —

The HIDDEN HAND

with
***** DORIS KENYON *****
SHELDON LEWIS, ADRIAN PRETTY and
MAHLON HAMILTON

The man who shows PATHE serials has large audiences ready made

story by ARTHUR D REEVE
scenarios by CHAS A LOGUE

VITAGRAPH OFFERS "IN THE BALANCE"

New Feature, Starring Earle Williams, Said to Contain Strong Characterization

Earle Williams, as John Strangeway in "In the Balance," a Greater Vitagraph Blue Ribbon feature, scheduled for release Dec. 17, will be seen in one of the strongest characterizations since his portrayal of John Storm in "The Christian," according to an announcement by Vitagraph.

"In the Balance" is an adaptation from the novel by E. Phillips Oppenheim, "The Hillman," and is declared to be a powerful story with a highly romantic element in it. It was produced under the direction of Paul Scardon. Grace Darmond, an actress of beauty and popularity, and Miriam Miles, who has played in several Blue Ribbon features, are the chief feminine supports of Mr. Williams. Robert Galliard plays the role of an elder brother of Williams, and Denton Vane is effective as the heavy.

"This feature," said President Smith, "is fully up to Vitagraph's standard, and has everything to recommend it, from the standpoint of star, story, direction, lighting and production—all the elements that go to make high class photoplays. The theme of the story is unusual and approximates what we have been trying to get for the exhibitor and the public—real stories. In this connection, all efforts are being put forth to get the best stories possible for reproduction. Not every story lends itself to screen adaptation, just the same as every successful novel is not adaptable to the stage, but we are continually on the search for high class fiction and the contributors to our program now include some of the finest modern fiction writers."

STRONG IN BOSTON

The O. Henry pictures are establishing a record for popularity in Boston, according to J. D. Levine, General Film branch manager. "The O. Henry subjects also have an added appeal in Boston," said Manager Levine, "inasmuch as they meet the strict requirements laid down by the local authorities for the conduct of Sunday moving picture shows. Before a picture can be shown in Boston on Sunday it must have been approved by the police censor. The O. Henry films are included among the limited number of worth-while attractions which are able to pass this test, and as a result are made the Sunday features in many of the leading theaters."

MANY FILMS ARE RUN TOO FAST

R. A. Walsh, New Goldwyn Director, Says Pictures Are Often Spoiled by Mistakes in Projection

The director may labor like a Trojan; but the ultimate effect of his picture on the screen depends on the artistic integrity of the individual exhibitor. That is the belief of R. A. Walsh, the distinguished American director who has used his short leisure before beginning work on his first Goldwyn production, to make a tour, incognito, of some of New York's moving picture theaters.

"Frankly," said Mr. Walsh, "I have been very much disturbed over the way I have seen many of my own pictures run. The Twentieth Century Express is a horse-car beside some of the speed I have seen careless operators or short-sighted house managers put into their films. Any manager who thinks he will profit by crowding in an extra show by such methods is making a big mistake. He is ruining good entertainment, and when he ruins good entertainment, he is making disappointed audiences, audiences that won't come back. I have been just as much impressed by another mistake in projection. It isn't a case of mistaken avarice. It's really well meaning. This is the trick which some operators have of hitting up the speed of the machine when big, swift, dramatic scenes flash on the screen. Their intention

is right. They want to make a distinction in tempo between the scenes of quieter action and those with punch in them. In the early days, it was often necessary for the operator to do this, because the director had failed to provide the proper tempo himself.

"My own practice is to watch this matter of tempo very closely indeed. I take the bulk of my straight scenes at 13 or 14 exposures a second. When it is swift comedy or big melodramatic action—a chase or a fight or a raid, for instance—my camera man slows down to 11 or 12. And then, of course, when the complete film is run through the projector at a normal, constant speed of about 14, all the tempo runs true, the quiet scenes at a quiet pace, the melodrama with a rush.

"But all this is—and should be—the director's business, not the operator's. Sometimes it takes some very difficult manipulation of lights to keep the exposures right; but there is no difficulty here that a competent director cannot solve. Unfortunately, the maker of a film is at the absolute mercy of the man who shows it. And perhaps he is to be congratulated that so many managers and operators do appreciate their responsibilities."

MEETS DEMAND FOR OLD RELEASES

Vitagraph Announces Favorite Films Are Booked Months in Advance—Comedies Most Sought After

Albert E. Smith, president of Greater Vitagraph, announces that the Favorite Film Features to be released the last two weeks of this year and the first week of the new year will be as follows:

Dec. 24—"The Masked Dancer"; two-reel drama, with Myrtle Gonzales, George Holt, Beatrice Dominguez and Kall Farmes. "The Wonderful Statue"; one-reel comedy, with Lillian Walker, Flora Finch, Mary Maurice, John Bunny and Courtney Foote. Dec. 31—"The One Good Turn"; one-reel drama, with Florence Turner, Leo Delaney, Helen Costello and Georgia Maurice. "Pickles, Art and Sauerkraut"; two-reel comedy, with Sidney Drew, Louise Baudet, Josie Sadler, Ada Gifford, Hughie Mack, James Lackaye, Tempair Saxe, Andre Randolph and William Shea.

Jan. 7—"The Trap"; two-reel drama, with Edith Storey, E. K. Lincoln, L. Rogers Lytton, William Humphrey and Harry

Northrup. "A Change in Baggage Checks"; one-reel comedy, with John Bunny and Flora Finch.

The Vitagraph announcement states that the demand for this unit of their service, which consists of selected subjects from the Vitagraph Library, is growing in popularity each week and exhibitors are booking them for months in advance. As an example of the excellence of the pictures that make up these programs, the one entitled "Pickles, Art and Sauerkraut," in which Sidney Drew is featured with an all star cast, is cited.

The company is devoting as much care and attention to the treatment of these re-issue subjects as it does to the rest of its product. The subjects chosen for the program of Favorite Film Features go through the same process of criticism as do the newer features. In this manner their up-to-dateness is assured.

CLIFFORD CO. OFFERS ONE FILM A MONTH

Shorty Hamilton Features Will Be a State Rights Proposition

The success attending the private runs of the first two pictures produced by the W. H. Clifford Photoplay Company has induced Victor Kremer, the general manager, to contract for the production of one five-reel feature a month. These features will be exploited on the State right plan and a franchise for the entire twelve stories to be released on the first day of each month during 1918, will be open to negotiation.

These franchises are available to the most progressive buyers in the various States who may either purchase outright or make arrangements upon a co-operative basis. These releases will prove of unusual value to all buyers and exhibitors because they introduce a comedian who already has a large following, and by virtue of the five-part stories in which he will appear.

Shorty Hamilton's first release is entitled "Denny from Ireland." Tom Moore never wove a more interesting theme into song or story. Five of the subjects to follow have been decided upon and half of them already produced. They will be known as Shorty Hamilton in "The Snail"; Shorty Hamilton in "A Prisoner of War"; Shorty Hamilton in "In Society"; Shorty Hamilton in "A Texas Ranger," and Shorty Hamilton in "On Wall Street."

Through the State right buyers and prominent exhibitors, the motion picture public will be asked to vote their choice of other humorous stories which will be presented for their selection through the medium of the press.

After thoroughly investigating market conditions for a period of two weeks, the W. H. Clifford Company came to the conclusion that Ernest Shipman was the best qualified to handle the exploitation of this series both in the United States and abroad, and a contract was accordingly entered into, whereby all business in connection with this series of pictures will emanate from Mr. Shipman's office.

Inmates of the state prison at Jefferson City, Missouri, were treated to a moving picture show recently through the courtesy of the St. Louis branch of General Film Company. Films were provided for the entertainment. Three shows were given for the benefit of the 2,200 men and women in the prison.

To Independent Producers:

I will procure in the United States and Canada the maximum worth of your productions within a reasonable time.

To State Rights Buyers:

I will offer only those attractions that are of positive box office merit and at prices that will insure you at least a reasonable profit.

To Both Independent Producer and State Rights Buyer:

I offer a sale and exploitation policy that will build a permanency of business relations and permit of your continuing because both will be doing business on a reasonable return and no inflation of values and no "bunk."

I shall no longer confine my activities to a single producing concern.

I have opened offices and am now actively engaged in the exploitation and selling on a State Rights basis, of independent productions of merit.

As THE PIONEER State Rights producer I pride myself in a reputation for thorough knowledge of pictures, box-office values, territorial worth and advertising and exploitation necessities, acquired through active connection with the industry as a producer, supervising director, advertising, publicity and State Rights sales manager.

With my organization I MEAN TO STABILIZE AND STANDARDIZE VALUES AND CENTRALIZE THE SELLING END OF STATE RIGHTS PRODUCTIONS. I AM GOING TO DO WHAT HAS NOT BEEN DONE BEFORE.

What productions ARE WORTH, NOT WHAT THEY COST, will be the basis of my sales and exploitation policy.

When I agree to exploit an attraction it will of itself be a hallmark of distinction.

I will actively and personally assist each buyer of a production to "PUT OVER" the attraction in his territory.

I will personally supervise the advertising and arrangement of advertising matter in connection with each attraction placed with me for distribution.

Mine is not merely a selling organization; it is a clearing house and service bureau.

I will do business with and for reputable concerns only and I know them all. Ask any of them.

The Independent market demands an institution such as mine.

JESSE J. GOLDBURG

Times Building, Broadway at 42nd Street, New York City

Telephone Bryant 847

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

MACK SENNETT---COMEDIES



William S. Hart

ARTCRAFT

TOM TERRISS

Now directing ALICE JOYCE in a 7 reel super feature

"A WOMAN BETWEEN FRIENDS"

By ROBERT W. CHAMBERS

Thurston Hall will again appear in the support of Dorothy Dalton, Thomas H. Ince star in Paramount pictures, when she is seen in "Love Letters." He is an actor of genuine ability and pleasing personality.

Melbourne MacDowell will also be in the cast. Mr. MacDowell is a recruit from the legitimate and has a long record of tragedian roles on the speaking stage.

BIG PRODUCTIONS SIMPLIFY WAR TAX

Hiller and Wilk Diagnose Condition of Times and Prescribe Cure

Big special productions, such as "Raffles, the Amateur Cracksman," are the solution of the present war tax problem of the exhibitors, according to Hiller and Wilk, of New York, who have handled some of the biggest state rights propositions on the market during the last few years.

The state rights specialists explain that exhibitors, by booking a big production once a month or perhaps even oftener, are enabled to raise their admission price to a figure that will allow them to assume the tax and, at the same time, make a profit more than large enough to offset any possible loss through the falling off of patronage when presenting regular five-reel program pictures with the two reels of comedy and the one-reel filler.

As a concrete case in point they cite the instance of a Detroit theater which makes a specialty of running a big special every three weeks. During the ordinary program runs this house charges ten and fifteen cents admission, adding two cents to the former price and three cents to the latter figure and making the patron assume the war tax.

During the week on which the big picture is run, the admission price is increased to twenty-five and thirty-five cents and the management assumes payment of the war tax.

THROUGH GENERAL FILM EXCHANGES

Hodkinson to Use Well Established Distributing Channels

The W. W. Hodkinson will use the exchange organization of the General Film Company as the service end of its distribution plans, it was announced at the offices of the two companies last Friday. Under the arrangements made, the Hodkinson Corporation will have its own salesmen in the twenty-eight General exchanges, where the actual shipping, inspection and other services will be handled at a lower cost than, according to the announcement, is now enjoyed by any distribution plan. The Hodkinson Corporation saves the wasteful cost of opening and operating offices, while the General with its finely equipped organization, is thrown at once into the great field of feature program distribution.

The first products to be handled by the new channel will be the Paralta Plays, two of which, "A Man's Man" with J. Warren Kerrigan, and "Madame Who" with Bessie Barriscale, are ready for immediate bookings through the General Film exchanges.

In addition to the announcement of the United States distribution, the W. W. Hodkinson Corporation also announces this week that the world rights exclusive of Canada, for all its product, including the new "Motion Picture Plus," have been arranged with the Inter-Ocean Film Company. Announcement is also made that the Canadian rights to all the Paralta Plays have been sold to the Globe Films, Ltd., of Toronto.

There has been much talk of the advantages of exchange consolidation and the elimination of waste, but not until the news of the Hodkinson move was announced Friday, did the industry have any visible sign of a tendency in this direction. The Hodkinson-General arrangement, it is pointed out, is the first step in that elimination of waste and the plan to return a share of the distribution profits to the exhibitor which Mr. Hodkinson announced last week.

The General Film Company announces, in co-operation with the Hodkinson plan, that it is prepared to offer its exchange facilities to other national distributors, on a basis similar to that which is now arranged with Mr. Hodkinson. In the General Film Company announcement that it is linking with the Hodkinson organization for the distribution of the Paralta Plays and the other products which Mr. Hodkinson will handle, it also states that it is accepting the Hodkinson ideals in its distribution channels opening its plant as a sort of Union depot for the purpose of eliminating the duplication of exchanges, and the consequent waste of distribution methods.

RAUCOURT ESCAPES DEATH

Jules Raucourt, leading man for Pauline Frederick in "La Tosca," a Famous Players-Lasky picture in the making, escaped death in an automobile accident on the Jacksonville-St. Augustine, Fla., road last week. The car turned turtle but Jules Raucourt escaped without any injury.

POPULAR IN CANADA

Two popular series of pictures in Canada just now are the two-reel O. Henry pictures and the Chaplin reissues, both distributed through General Film Company. Announcement has been made that the O. Henry pictures will be shown every other week at Loew's new theater in Montreal as a regular feature. Other important bookings are being received at the Montreal branch of General Film, indicating that the O. Henry features have earned a prominent place for themselves on the programs of the Dominion.

Motion Picture Exposition

Grand Central Palace
February 2 to 1918

Under the auspices of the National Association of Motion Picture Exhibitors and Motion Picture Technicians of America



OVER THERE AND EVERYWHERE

**"NEW YORK LUCK"
A MUTUAL FEATURE
William Russell's New Vehicle
Heads Mid-December Sched-
ule of Releases**

William Russell is the head-liner in the Mutual release schedule for the week of Dec. 17, appearing in "New York Luck," a story of "frazzled finance," intrigue and romantic adventure in the great metropolis. "The Lost Express," with Helen Holmes, arrives at the threshold of the mystery; Billie Rhodes comes near losing her happy home in "Little Miss Fixer." The Cub Comedy, with George Ovey and the Mutual Weekly balance the schedule.

Never has William Russell appeared in a more engrossing characterization or staged a more thrilling fight than in his latest Mutual-American production, "New York Luck" released Monday, Dec. 17. There is an unusual twist to the story, distinctly agreeable. It was written by Charles T. and Frank Dacey, scenarioised by Chester Clapp. Edward Bloman has achieved another triumph in directing this production. In the cast are Francella Billington, Harvey Clark, Clarence Burton, Edward Pell, Alfred Ferguson, Frederick Vroom and Carl Stockdale.

A domestic tangle, arising from a family wrangle, gives Billie Rhodes another of her refreshing comedy roles in the Strand one-reeler, "Little Miss Fixer," released by Mutual, Tuesday, Dec. 18.

The strongest dramatic climax yet reached is shown in "Unmasked," Chapter XIV of "The Lost Express," the Signal-Mutual photoplay, starring Helen Holmes, released Monday, December 17. Despite the discovery that "The Hare" is proved to be an impersonation, the clever villain succeeds in actually marrying Helen while the real secretary is held a prisoner.

George Ovey, "double crosses" old man Grouch in his latest Cub Comedy, "Jerry's Double Cross," released by Mutual on Thursday, Dec. 20. The Mutual Weekly, released Monday, Dec. 17, shows momentous events on land and sea with a liberal number of stirring happenings in the war zone.

DISPLAYS VIVACITY

**Vivian Martin in "The Fair Barbarian"
Has Suitable Role**

Vivian Martin is always most at home in a picture that enables her to display the natural vivacity which is one of her chief charms, and in "The Fair Barbarian," adapted by Edith M. Kennedy from the story by Frances Hodgson Burnett, she has a character to portray that might have been written expressly for her.

Robert Thornby is directing Miss Martin in this production and has surrounded her with a cast of superior quality. The fact that Miss Martin plays the part of an American girl from the Far West gives an idea of the sort of work she will be called upon to do and also suggests the many highly humorous situations which develop as a result of her advent in the staid little English village of Slowbridge. Of course Octavia (Miss Martin) upsets the equanimity of the village as well as of her Aunt Belinda, played by Jane Wolfe, and among other exploits, throws a brick through the memorial window in the local church.

PATHE CHRISTMAS GIFT

Pathe has just distributed another big bonus for the September-October period and members of Pathe's efficient sales force will find their names inscribed in printer's ink below. Among "Those Who Smile," as a result of having earned the extra Pathe Christmas present, are: L. E. Kennedy, A. M. Holah, W. W. Kofeldt, R. Junet, C. W. Perry, G. W. Fuller, L. A. Sheridan, R. V. Anderson, G. L. Hanes, B. H. Hogart, C. D. Hammer, D. C. Stearns, E. A. Helouis, L. A. Samuelson, G. Landra, J. B. Dumestre, J. Sievers, J. Fontaine, M. Come, L. Adler, W. J. Busch, T. F. Holden, E. E. Heller, J. F. Toner.

AT BENEFIT PERFORMANCES

The appearance of Louise Huff, dainty Paramount star, at the benefit performances of "Freckles" and "Seventeen," assisted Manager L. A. Schlesinger of the West End and Clune's Theaters at Santa Ana, Cal., in raising \$1,000 for the War Fund, in co-operation with the local committee of the Red Cross, recently.

Miss Huff has been taking a keen interest in Red Cross work lately and has aided the cause in many ways. In the present instance, during the afternoon, she appeared in both theaters where the programs were introduced by concerts supplied by the local high school orchestra and glee club. By special arrangement, a half-holiday was declared at Santa Ana for the occasion. Songs by a grand opera star and addresses by a British officer from the front were included in the programs.

C. W. BUNN APPOINTED

C. W. Bunn, formerly manager of Pathe's Chicago branch, has been appointed special sales representative by J. A. Herst, vice-president and general manager. Working under the direction of Sales Manager F. C. Quimby, he will visit the various Pathe exchanges.

Goldwyn Pictures

THE one motion picture production announced for release in all the world today that is expected to bring a *landslide business* to all box offices is

magnificent MARY GARDEN in THAIS

*from the Sensational and World-famed Story
by Anatole France*

Goldwyn has produced an extraordinary screen achievement for the debut of one of the greatest personalities at no advance in rental to Goldwyn contract customers.

Publicity of unparalleled volume in hundreds of newspapers and national pictorial publications has paved the way for Mary Garden to break all existing box-office records for exhibitors fortunate enough to have this astonishing attraction.

Released everywhere December 30.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President EDGAR SELWYN Vice President MARGARET MAYO Editorial Director

16 East 42d Street

New York City



SUIT AGAINST KING BEE

Samuel Cummings Claims Ten Per Cent. of Stock

Samuel Cummings, with offices at 1478 Broadway, has filed the summons and complaint in a suit to be brought before the Supreme Court, New York County, against the King Bee Corporation and Louis Bernstein, president; Louis Hiller and Nat H. Spitzer, executive officers, and Billy West, star of the productions, who owns a substantial interest in the concern, for ten per cent. of the stock of the King Bee Corporation. Mr. Cummings alleges this amount is due him for services, which he said had been agreed upon, in organizing the King Bee Corporation.

The plaintiff states that he promoted the Caws Comedy Company and at the same time secured Billy West under a five-year contract. It is contended that when the King Bee Corporation was in the making it took over the interests of the Caws Comedy Corporation and that further organization was in the hands of Mr. Cummings, who was to receive ten per cent. of the stock as pay for his work. The suit will come up for trial in January.



WILLIAM A. BRADY,
Director-General.

WORLD-PICTURES

present

JUNE ELVIDGE

in

"The Tenth Case".

Directed by George Kelson

ALBERT E. SMITH

Presents

VENGEANCE- AND THE WOMAN

A Fifteen Episode Melodramatic Serial Even Greater Than "The Fighting Trail"

with



William Duncan and Carol Holloway

GREATER VITAGRAPH

George K. Spoor presents

TAYLOR HOLMES

in

"Uneasy Money"

THINK OF IT!

A GREAT ULTRA-FEATURE

PLUS a national billboard campaign with 24 sheets all over the country

PLUS the famous Saturday Evening Post story by P. G. Wodehouse

PLUS the famous comedian, Taylor Holmes

Distributed by George Kleine System.



BESSIE LEARN

INGENUE LEADS

PRODUCTIONS OR PICTURES

Address care DRAMATIC MIRROR.

GAIL KANE

American Film Co.

Santa Barbara, Cal.

TO ELECT BOARD OF DIRECTORS

Stockholders of Associated Theaters, Inc., Will Meet in Minneapolis—More Than 500 Houses Represented

The first general meeting of stockholders of Associated Theaters, Inc., will take place at the West Hotel, in Minneapolis, Minn., Dec. 17, to elect a board of five directors and adopt the franchise and information blanks after discussion, and also make any corrections decided upon.

This is the organization of exhibitors which incorporated Oct. 16 for \$100,000 under Minnesota laws to operate booking offices and film exchanges in the following cities of four States: Minneapolis, Duluth, Milwaukee, La Crosse, Sioux Falls, Aberdeen, Fargo and Minot.

Six hundred theaters was the goal to be reached before starting actual operations and, according to General Manager Hamlin, in a statement issued Dec. 1, the five hundred mark had just been passed.

The present officers are: President, H. L. Hartman, Mandan, N. D.; vice-president, W. S. Smith, Menomonee, Wis.; chairman, C. W. Gates, Aberdeen, S. D.; treasurer, H. P. Greene, Minneapolis, Minn.; secretary and general manager, T. J. Hamlin, Minneapolis, Minn.

"Although our plan is a radical departure from the present expensive methods of marketing and distributing film, supplies and equipment, we do not expect to revolutionize the motion picture industry in a single day," declared Mr. Hamlin.

"At the start we will not be able to serve all of our members all the time, but we can start serving part of our members all of the time and all of our members part of the time.

"In the meantime, they will continue dealing with the individual exchanges direct as under the present system. When we have the film that each member desires for every day in the week at a price which he feels he can individually afford to pay, then and only then will we be able to serve the entire membership every show. While this evolution is going on the members have no dues or assessments to pay, so there can be no dissatisfaction.

"The film rental is determined from an information sheet which each exhibitor signs before a notary public, giving a list of film makes and subjects, which he has played during a certain selected period of fourteen days, and the rental he

paid for them. He must also state the titles of the last five State rights pictures he has played and what he paid for them.

"We feel that film rentals must be established by precedent only and that is the foundation we start from. When an exhibitor applies for membership, he pays ten dollars and there are no dues or assessments. He is issued one share of common voting stock and has a buying privilege in Associated Theaters, Inc.

"When the Associated can supply him for a few days each week we notify him to send a sum equivalent to pay his film rental to us for a period of ten days. He is issued additional stock in return for this, but does not receive any film C. O. D., nor does he have to pay his bill to us until the end of each current week. Ours is a mutual co-operative, equitable form of organization to practise collective merchandising.

"This is what forms the buying power of \$30,000 a week, and still each exhibitor retains his own individuality. It is not the middleman that we are aiming at. Our sole aim is to eliminate the middleman's enormous expenses. We want each producer and parent distributing company to realize more net profit on these four States and our members under our plan of distributing will be able to obtain better film at a lower film rental. Our weekly sales sheet eliminates the expenses of travelling salesmen and saves approximately \$7,000 a week in these four States.

"The seven inspection points to be established in the different localities will save our members express charges to the same amount weekly because of the shorter hauls. It is just eleven hundred miles across our zone from Sheboygan, Wis., to Beach, N. D., and it is a losing territory for the producers and distributors.

"We will either play film on a percentage or buy exclusive rights and pay for our own prints. Associated Theaters, Inc., is not in the business to make a cent profit from anybody. It is here to give the best service to its members at the very lowest cost. If there is very little film handled at the start our overhead expenses will be correspondingly low, as they can be made very slight," concluded Mr. Hamlin.

FILMING GERARD'S STORY OF GERMANY

Mark Dintenfass, Veteran Producer, Is Making Patriotic Picture Based on Important Book

"For the first time in history, History is being visualized for the generations to come by the motion picture. I wanted to contribute something to this important record. I did not want to reproduce war, for while Americans of the future might appreciate war scenes, I believed other scenes would be better liked by the audiences of today. About the most important single contribution to the literature of the war by an American is Ambassador Gerard's 'My Four Years in Germany.' This we are filming. It exactly fits my idea of what a big motion picture suited to the times ought to be."

So said Mark M. Dintenfass, president of the Mark M. Dintenfass Productions, Inc., 220 West Forty-second Street, New York, who will shortly present "My Four Years in Germany" in the company's first official statement to the press and industry. Old-timers in the trade recall that Dintenfass, who is a film pioneer, was one of the earliest makers of patriotic pictures, and to such his tackling of the Gerard picture, based on the most patriotic book of the day, is no surprise.

"Yes, I suppose I can be classed with

the early producers of patriotic films," said Mr. Dintenfass to a DRAMATIC MIRROR representative. "I made Civil War photographs almost ten years ago at the Dintenfass-Champion studios at Coytesville, New Jersey—the oldest moving picture studio in that state, with the exception of Mr. Edison's original one at Orange. Coytesville is on the edge of Fort Lee, famous today as the greatest home of studios in the East. And to think that such a comparatively short time ago I was there all alone!

"I am spending more money on the smallest studio scene of the Gerard picture than an entire play cost when I went into the business. Director William Nigh has not spared expense, and when you know entire foreign localities had to be built for the majority of the scenes, you will appreciate what that means. For instance, we are taking just five times as much footage as we expect to actually use. That will give an idea of the scale on which we are producing. We are going at it as though we expected the finished production to be the most important film of a decade; and that is what we absolutely expect."

PATHE SERIAL SCORES

"The Hidden Hand" Rivals Predecessors in Booking Popularity

Pathe exchange managers in all sections of the United States report that the bookings on "The Hidden Hand," the newest serial released by this "House of Successful Serials," equal those on the continued photoplay, "The Fatal Ring."

An unusually complete publicity and advertising campaign was prepared by Pathe to bring this serial to the attention of the motion picture fans of the country. This campaign, which will be continued in the leading newspapers throughout the country for several weeks, drives home to all motion picture fans that another Pathe serial is being shown on the screen of their favorite motion picture theater and that it will furnish them with entertainment for fifteen weeks.

Earl Rodney, late of the Mack Bennett studios, who will be remembered as appearing in pictures produced under direction of David W. Griffith, has been engaged by Thomas H. Ince to support Enid Bennett, the Australian star, who is to be seen in Paramount pictures. He will play in her first production for release by Paramount, together with other well-known people of the screen.

STUDIOS ALMOST ERECTED

Charlie Chaplin Motion Picture Plant Nears Completion in Hollywood, Cal.

The final lap of construction of the Charlie Chaplin motion picture plant, in Hollywood, Cal., was reached this week, when foundations for the last group of buildings were laid.

Simultaneously with this, work was started on the erection of the steel structure for the glass studio and an army of painters began the finishing touches on the completed buildings, carrying out a general color scheme of French gray and white.

Within three weeks, according to the building contractors, the entire plant will be completed. The progress made thus far has been due to the rapidity of the skilled workmen who have handled the construction and the ideal weather conditions.

Helen Jerome Eddy, who has been seen as leading woman in seven George Beban pictures for Paramount will also appear in his support in a forthcoming production now being directed by William C. De Mille. Miss Eddy was working in another picture at the time of starting the new Beban production, but it was found possible to obtain her services after several others had been tried in the role but found poorly suited to the type.

SHIPMAN REPORTS GROWING BUSINESS Second Month of Art Studios and Laboratories Finds Facilities Taxed

The fact that there are thirteen letters in his name does not cause Ernest Shipman any worry. His second month in business for himself shows a rapidly growing organization and many things accomplished. Nine independent productions have been contracted for and will be manufactured during the coming months. They will be released in the open market. Some of the most prominent producers in the industry have these productions in hand. Contracts have been executed for exploitation of the Shorty Hamilton five-reel comedy successes, which will be released one a month to state rights buyers during 1918.

A line of patriotic comedies in one and two reels is being exploited and will soon be announced. The art studios and laboratories, situated at 316 E. Forty-eighth Street, have been working night shifts in order to care for new business which includes some of the European war negatives of D. W. Griffith. Prominent stars of the screen have been enrolled under Mr. Shipman's management and a special service department has been opened to attend to their needs. Among others is King Baggot, who has been placed with the War-ton Brothers Secret Service serial, which will keep him occupied until April next, after which time he will be starred in two special State rights features for which Mr. Shipman has already contracted.

Syn M. De Conde has recently completed a prominent leading role with Madame Nasimova in her forthcoming Metro feature. Many prominent authors have entrusted business management of their works to Mr. Shipman's play department. John R. Coryell's first screen release, "Talking Talbot," was so well received in scenario form by the state right buyers throughout the country that its early production is now assured.

PRODUCERS FILE COMPLAINT (Continued from page 15)

There is no uniformity between them in this respect, and there is no agreement of any kind as to prices or rental charges, for they are all in the keenest competition.

As we have stated above, the members of the Brooklyn Exhibitors' Association have united in order to boycott our clients in the following manner.

On November 18th, there was a meeting in Brooklyn at which, we are informed, over one hundred exhibitors were present. At that meeting it was decided that two of the distributors should be singled out and that all exhibitors should cancel their contracts with those two distributors and thereafter restrict their business to the other distributors until the two distributors singled out had been brought to terms. This was to be done regardless of whether or not the other distributors charged fifteen cents to meet the tax. In this manner the exhibitors hoped to force the two distributors to terms and then to proceed to apply the boycott to the other distributors until all had been brought to terms.

At this meeting on November 18th, a committee of fifteen was appointed with two powers: (1) the authority to select the two distributors whose contracts should be canceled by all of the exhibitors having contracts with them; (2) the authority to obtain the signatures to such cancellations of all Brooklyn customers of such distributors.

The committee so named held a meeting on Monday, November 19th, and by vote singled out the productions of the Fox Film Corporation and the Vitagraph Company as the ones first to be cancelled by the members of the Associated Motion Picture Exhibitors of Brooklyn.

In substantiation of the charges herein made we direct your attention to the following reports of the proceedings contained in trade papers: Motion Picture World, Dec. 1, 1917, p. 1309; Motion Picture World, Dec. 8, 1917, p. 1466; Exhibitors Trade Review, Dec. 8, 1917, p. 25.

The committee reported at a meeting on Thursday, November 22d, that thirty signatures of customers had been obtained for cancellation of the productions of the two concerns just named, and on Saturday, November 24th, it was further reported that many additional signatures had been obtained, comprising practically all the Brooklyn customers of the two distributors.

On November 19th, William Brandt, president of the Motion Picture Exhibitors' League of Brooklyn, called on the telephone one of the principal officers of the Vitagraph Company and requested a conference, stating that the exhibitors of Brooklyn had selected the Vitagraph Company for their cancellations, and that cancellations from exhibitors all over Brooklyn had been placed in the hands of the Committee of Fifteen. In be served on the Vitagraph Company, and that such cancellations meant that the Vitagraph Company would be shut out of Brooklyn. Similarly the officers of the said Brooklyn Exhibitors' Association and the Committee of Fifteen have waited upon the officers of the Fox Film Corporation and have stated to them that they have obtained signatures from practically all, if not all, of the customers in Brooklyn of the Fox Film Corporation, consenting to and authorizing

STATE RIGHTS SELLING RAPIDLY

JOHN BARRYMORE in "RAFFLES" The AMATEUR CRACKSMAN

HILLER & WILK, Exclusive Selling Agents, 912 Longacre Bldg., New York

Buyers who have seen it acclaim it the Seven Reel Super Feature of the Year and the most tense and artistically produced detective drama ever offered in the films. Herbert Brenon, himself a producer of super art photoplays, supports his opinion by buying New York and Northern New Jersey.

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WEBER
PHOTO DRAMAS
(Inc.)

America's Most
Popular Dramatic
Star in America's
Greatest Money
Making Drama. A
Big Stage Success
Handled in a
Big Way

Eugene W. Presbrey's
Dramatization of E. W.
Hornung's Great Novel
Played in More Than
8,000 American Cities,
attracting gross box of-
fice receipts of more
than Four Million Dol-
lars during the past nine
years.

CORINNE

Current Releases:

"The Love Doctor"
"I Will Repay"
"Who Goes There"—VITAGRAPH

GRIFFITH

Next Release:

"HEREDITY"

HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS—Releases:

"Souls in Pawn" "Spectre of Suspicion"

AMERICAN FILM CO.

Santa Barbara, Cal.

NILES WELCH ADELE LANE

Address care DRAMATIC MIRROR

With METRO

Edward Jose

CHRISTMAS STORY

Many exhibitors are reported by General Film to be inquiring for "The Gift of the Magi," one of the earlier "O. Henry" productions for use as a holiday subject. It met with a favorable reception some months ago, and is now being re-booked as a Christmas attraction.

Hayward Mack has been engaged to support Viola Dana in her first Metro picture to be made at the new Metro West Coast studios. Mack has been acting in motion pictures since 1910, appearing in the productions of Imp. Majestic, Universal and other leading companies.

cancellations to be made by the Committee of Fifteen of their contracts with the Fox Film Corporation, which cancellations, if effected, would destroy the business of the Fox Film Corporation in Brooklyn.

These announcements have been made in the form of threats and with the declaration of an intent to bring about concerted action on the part of all the exhibitors and customers of the Vitagraph Company and the Fox Film Corporation, in order by their united action to destroy the business in Brooklyn of those corporations. We have advised our clients that such concerted action is in violation of law and is a conspiracy in restraint of interstate trade, and accordingly our clients have considered it their duty to direct us to present the matter to you for your consideration, with a request that you inquire into the matter, by grand jury proceedings or otherwise as may seem to you advisable.

It has been stated by the officers of the Brooklyn Exhibitors' Association and by the members of the Committee of Fifteen, at the conference above referred to, that the singling out of the two corporations named is but one step in a plan which is directed against all of the distributors. For the reason that they are all equally affected by the scope of this combination and boycott, all of them join in this complaint.

In view of the fact that the boycott may become operative at any moment may we respectfully request your early consideration of the matter.

Very respectfully,

CADWALADER, WICKERSHAM & TAFT.

STORY OF WAIF

"Sadie Goes to Heaven," Little Mary McAllister's newest Essanay production, is about completed. It tells the story of a little tenement waif and her ragged dog, in search of happiness in the home of a millionaire. Essanay's six-year old child star wears both ghetto rags and "Gold Coast" fineries in this picture. Patsy, the ragged dog that plays with her throughout the picture, was imported from a farm.



QUALIFYING AS A WESTERN STAR

Wallace Reid Has Roles Strong in Romance of the Plains

Wallace Reid to all appearances is destined to qualify as a Western star of no small caliber in his two forthcoming Paramount pictures, "Nan of Music Mountain," released Dec. 17, and "Rimrock Jones," which is to be a January release.

Frank H. Spearman, who wrote "Nan of Music Mountain," knows his West thoroughly and is also possessed of the ability to involve the rugged types to be found in the mountains and the prairies of the Far West in romantic situations, thereby creating action that has a basis in fact, but which possesses the high-light and the shades such as can be supplied only by a real artist in letters.

Wallace Reid in the stellar role is a fearless, quick-shooting stage-line agent, while Nan, daughter of a lawless clan of Morgans and with whom he falls in love, is depicted by Ann Little. George Melford directed the production and the scenario was written by Beulah Marie Dix from Mr. Spearman's romance.

"Rimrock Jones" introduces Mr. Reid as a picturesque figure in a copper-mining district of Arizona. This picture was made from the story by Dana Coolidge, the scenario being by Harvey Thew and Frank X. Finnegan. The production is directed by Donald Crisp.

NEW ENGLAND BUREAU

Film Division of Committee on Public Information Opens Office

The Division of Films of the Committee on Public Information last week announced the creation of a New England bureau with headquarters at Boston. Its managing director is Paul D. Rust. Louis B. Mayer represents the New England film exhibitors on the executive committee and is organizing an auxiliary council of practical motion picture men. The various State Councils of Defense in New England have appointed special representatives to co-operate. Modern offices and a film exchange building have been leased. Forty thousand feet of new film have been delivered to the bureau by the Washington office.

Louis W. Mack, director of the Division of Films, and Charles P. Watson, in charge of distribution, are now organizing a Middle Western bureau at Chicago, while other representatives are organizing divisional headquarters at Kansas City, San Antonio, Minneapolis, and on the Western coast. A million feet of film will be required to supply these bureaus for the winter. Announcement will be made soon of the production of several patriotic films.

EMPIRE CORP. MOVES

Offices Are Now Located in Empire The- ater Building

The Empire All-Star Corporation has moved its offices from the Mirror studios, Giesdale, L. I., and is now in the Empire Theater Building, New York.

"Her Sister," the Ethel Barrymore dramatic success—is to be the next release, and Olive Tell will create for the screen the role made famous by Miss Barrymore. As in her other pictures made for the Empire-Mutual, Miss Tell will be supported by David Powell, who has a role to which he is particularly well suited.

Eileen Dennes, who will be remembered as the graceful dancer in Miss Tell's other release, "The Unforeseen," will have an important part, that of the younger sister in "Her Sister," while other members of the cast are Anita Rothe, Martha Dean, Charles Edwards and Sidney Blair.

"The Impostor" will follow "Her Sister" and will bring to the screen Ann Murdock. Once more David Powell is seen in the star's support and equally good is the balance of the cast, which includes Lionel Adams, Charlotte Granville, Richie Ling, and Eleanor Seybold.

MARY PICKFORD AUTOGRAPHS

In addition to her many war duties, including acting as "godmother" to six hundred soldiers in the artillery corps, and one hundred and forty-four in the aviation corps, Mary Pickford has started a unique fund for the benefit of the American Red Cross.

The popular Artercraft star received a letter from Harry Green, Pasadena, Cal., enclosing four dollars, which he stated was a day's pay and which he wished to donate to the Red Cross through Miss Pickford, as he desired a receipt signed personally by her. She quickly realized the value of the idea and deposited the money in the Hollywood, Cal., bank, as the nucleus of a new fund. More contributions have begun to arrive, and "Little Mary" is devoting a part of each day to answering the communications from contributors.

Ruth Roland has just concluded a six-weeks tour in vaudeville, where she appeared as the headliner on Pantages time. Her act consisted of a number of popular songs of the day and concluded with a monologue, wherein she expressed her desires and ambitions.

PHOTOPLAY FEATURES

PARAMOUNT

Love Letters, Dorothy Dalton, Dec. 23.
His Mother's Boy, Charles Ray, Dec. 24.
The Seven Swans, Marguerite Clark, Dec. 31.
Mrs. Dane's Defence, Pauline Frederick, Jan. 7.
Julius of the Stroutheart, George Hoban, Jan. 14.
Rimrock Jones, Wallace Reid, Jan. 21.
The World for Sale (J. Stuart Blackton Production), Jan. 21.

ARTCRAFT

The Devil Stone, Geraldine Farrar, Dec. 17.
A Modern Musketeer, Douglas Fairbanks, Dec. 31.
Rose of the World, Elsie Ferguson, Jan. 7.
Dead or Alive, Wm. S. Hart, Jan. 14.
Stella Maris, Mary Pickford, Jan. 21.

GOLDWYN

Fighting Odds, Maxine Elliott, Oct. 7.
The Spreading Dawn, Jane Cowl, Oct. 21.
Sunshine Alley, Mae Marsh, Nov. 4.
Nearly Married, Madge Kennedy, Nov. 18.
The Auction Block, Buby De Bomer, Tom Powers, Dec. 2.
The Cinderella Man, Mae Marsh, Dec. 10.
Thais, Mary Garden, Dec. 30.

GREATER VITAGRAPH

The Fettered Woman, Alice Joyce, Webster Campbell, Nov. 5.
I Will Repay, Corinne Griffith, Nov. 12.
The Grell Mystery, Marie Williams, Miriam Miles, Nov. 19.
Who Goes There? Harry Morey, Corinne Griffith, Nov. 26.
The Tenderfoot, Wm. Duncan, Carol Holloway, Dec. 3.
The Marriage Speculation, Mildred Manning, Wallace MacDonald, Dec. 10.
In the Balance, Marie Williams, Dec. 17.
When Men Are Tempted, Mary Anderson, Alfred Whitman, Dec. 24.
His Own People, Harry Morey, Gladys Leslie, Dec. 31.

TRIANGLE

A Case at Law, Dick Rosson, Nov. 18.
Fuel of Life, Belle Bennett, Nov. 18.
The Renegades, Walt Whitman, Alma Rubens, Nov. 25.
For Valor, Wilfred Allen, Nov. 25.
The Sudden Gentleman, Wm. Desmond, Dec. 2.
The Ship of Doom, Claire McDowell, Dec. 2.
Fanatics, J. Barney Sherry, Dec. 9.
The Learner of Jim Benton, Roy Stewart, Dec. 9.
Because of the Women, Belle Bennett, Dec. 10.
The Maternal Spark, Irene Hunt, Dec. 10.
Without Honor, Margery Wilson, Dec. 23.
Until They Get Me, Pauline Stork, Dec. 23.
The Gown of Destiny, Alma Rubens, Dec. 30.
Easy Money, Chas. Gunn, Dec. 30.

PATHE GOLD ROOSTER

THANHOUSER
The Heart of Kara Greer, Frederick Warde, Leila Frost, Oct. 7.
The Torture of Silence, Mrs. Emmy Lynn, F. Genier, Oct. 14.
France in Arms, Nov. 11.
The Queen of Spades, Nov. 18.
HEPWORTH
Iris, Alma Taylor, Henry Alper, Stewart Rome, Aug. 26.
LASILDA
Captain Kiddo, Baby Marie Osborne, Aug. 5.
Tears and Smiles, Baby Marie Osborne, Sept. 2.
ASTRA
The Mark of Cain, Mrs. Castle, Antonio Moreno, Nov. 4.
Sylvia of the Secret Service, Mrs. Castle, Nov. 25.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs.
Empty Pockets.
Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

Dry Valley Jackson, Carlton King, Oct. 13.
JAXON
Pokes and Jabs Comedies.

That breezy Western "O. Henry" story, "Hyacinth at the Solito," forms the current Broadway feature release from General Film. Chet Ryan and W. L. Rodgers, who have been featured in nearly all of the two-reel Western stories in this series, are again the principals in this picture.

In the first of his new series of Sparkle Comedies, released by General Film, Billy Ruge appears as a Beau Brummel conductor who puts a lot of speed and dash into his wooing. "On the Love Line" is

FALCON

The Clean Gun, Kathleen Kirkham.
Feet of Clay, Margaret Landis, R. H. Clay.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Gilfeher, Millie McConnell.
Zollentein, Vola Vale, Monroe Salisbury.

BLUEBIRD

My Little Boy, Ella Hall, Dec. 17.
The Scarlet Car, Franklyn Farnum, Dec. 24.
The Girl by the Roadside, Violet Mercey, Dec. 31.
My Unmarried Wife, Violet Mercey, Jan. 7.
Face Value, Mae Murray, Jan. 14.
Broadway Love, Dorothy Phillips, Jan. 21.

BRADY-WORLD

The Adventures of Carol, Madge Evans, Nov. 12.
Easy Money, Ethel Clayton, Nov. 19.
Her Hour, Klitty Gordon, Nov. 26.
The Awakening, Montagu Love, Dorothy Kelly, Dec. 3.
The Good for Nothing, Carlisle Blackwell, Evelyn Greeley, Dec. 10.
The Teeth Case, June Elvidge, Dec. 17.
The Volunteer, Madge Evans, Henry Hull, Dec. 24.
The Wasp, Klitty Gordon, Dec. 31.

SELENICK

Clara Kimball Young Productions.
The Price She Paid.
The Easiest Way.
Constance Talmadge Productions.
The Lesson.
Eva Tanguay Productions.
Poor Firey.
Norma Talmadge Productions.
The Law of Compensation.
Poppy.
The Moth.
Robert Warwick Productions.
The Silent Master.
A Modern Othello.
The Lash of Jealousy.

FOX

The Painted Madonna, Sonia Markova, Nov. 11.
All for a Husband, Virginia Pearson, Nov. 18.
A Branded Soul, Gladys Brockwell, Nov. 25.
The Pride of New York, George Walsh, Dec. 9.
Unknown 274, June Caprice, Dec. 16.
The Kingdom of Love, Jewel Carmen, Dec. 23.
Stolen Honor, Virginia Pearson, Dec. 30.
STANDARD
The Troublemakers, Jane and Katherine Lee, Dec. 9.
The Heart of a Lion, William Farnum, Dec. 16.
Du Barry, Theda Bara, Dec. 30.

PERFECTION FEATURES

EDISON
The Apple Tree Girl, Shirley Mason, Oct. 1.
O' Whisker's Ward, Shirley Mason, Oct. 22.
ESSANAY
A Fool for Luck, Taylor Holmes, Oct. 8.
The Fibbers, Bryant Washburn, Oct. 15.
Young Mother Hubbard, Mary McAllister, Oct. 29.
Two Bit Seats, Taylor Holmes, Nov. 4.

SELIG

The Barker, Sell, Lew Fields, Aug. 13.
SELIG-BYOT COMEDIES
A Dog in the Manger, Oct. 6.
A Trip to Chinatown, Aug. 20.
A Midnight Bell, Sept. 3.
A Contented Woman, Sept. 17.

MUTUAL

A Game of Wits, Gail Kane, Nov. 3.
The Planter, Tyrone Power, Nov. 12.
Snap Judgment, William Russell, Nov. 19.
Please Help Emily, Ann Murdock, Nov. 19.
American Maid, Edna Goodrich, Dec. 3.
Miss Jackie of the Army, Margarita Fischer, Dec. 10.
Putting One Over, Billie Rhodes, Dec. 10.

BUTTERFLY

John Ermine of Yellowstone, Francis Ford, Nov. 5.
Fighting Wad, Wm. Stovell,

Betty Schade, Helen Gibson, Dec. 3.
The Silent Lady, Zoe Roe, Gretchen Lederer, Dec. 10.
Beloved Jim, Priscilla Dean, Harry Carter, Dec. 17.
Buckling Broadway, Harry Carey, Molly Malone, Dec. 24.

ART DRAMAS, INC.

APOLLO
When You and I Were Young, Alma Hanlon, July 31.
U. S. AMUSEMENT CORP.
Thinks It Over, Catherine Calvert, Aug. 13.
Behind the Mask, Catherine Calvert, Sept. 13.
VAN DYKE
Peg o' the Sea, Jean Sothorn, Sept. 17.
ERBOURAPH
The Little Samaritan, Marian Swayne, Aug. 27.
HORSLEY
Blood of His Fathers, Crane Wilbur, Sept. 10.
Unto the End, Crane Wilbur, Oct. 8.

METRO

BOLFE
The Outsider, Emmy Wehlen, Nov. 5.
YORKE
Paradise Garden, Harold Lockwood, Oct. 1.
The Square Deceiver, Harold Lockwood, Dec. 3.
Getting Even, Harold Lockwood, Dec. 31.
METRO PICTURE CORP.
The Outsider, Emmy Wehlen, Nov. 5.
Outwitted, Emily Stevens, Nov. 12.
The Voice of Conscience, Francis Bushman, Beverly Bayne, Nov. 19.
Alias Mrs. Jessop, Emily Stevens, Dec. 10.
God's Outlaw, Francis Bushman, Beverly Bayne, Dec. 17.
An American Widow, Ethel Barrymore, Dec. 24.
The Eternal Mother, Ethel Barrymore, Dec. 26.

STATE RIGHTS AND INDEPENDENT ARROW

The Deemster, Derwent Hall Calne.

GOLDWYN NEW YORK

The Manxman.

CARDINAL

John the Woman, Geraldine Farrar.

GENERAL ENTERPRISES, INC.

The Warrior, MacLaine.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

WILLIAMSON BROS.

Submarine Eye.

B. S. MOSS

The Power of Evil, Margaret Nichols.

The Girl Who Doesn't Know.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMoor, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fischer.
Hell Morgan's Girl.
Even as You and I.
JULES BURNSTEIN
Shame.

SERIALS

PATHE
The Hidden Hand (1st), The Gauntlet of Death, Doris Kenyon, Mahlon Hamilton.
Sheldon Lewis, Arline Pretty, Nov. 25.
Counterfeit Faces (2d), Dec. 2.
The Seven Pearls (11th), Gema of Jeopardy, Mollie King, Creighton Hale, Leon Barry, Nov. 25.

MUTUAL
The Lost Express (11th), A Fight for a Million, Helen Holmes, Nov. 26.

VITAGRAPH
The Fighting Trail.
The Trestle of Horrors (14th), William Duncan, Carol Holloway, Dec. 10; (15th), Out of the Flame, Dec. 17.

Vengeance and the Woman.
The Oath (1st), William Duncan, Carol Holloway, Dec. 24.
Loaded Dice (2nd), Dec. 31.

HAYAKAWA LEAVES HAWAIIAN ISLANDS

Director Melford Films Beautiful Country for "Hidden Pearls"

A cablegram received at the Lasky studio, Hollywood, from George Melford, director of "Hidden Pearls," starring Sessue Hayakawa, supplies the information that the company has left the Hawaiian Islands and is on its way to California.

Mr. Melford stated, also, that besides filming all the exterior scenes of "Hidden Pearls," they had secured about 10,000 feet of film on the funeral ceremonies of the late Queen Liliuokalani of Hawaii. The fact that 10,000 feet of celluloid have been exposed is evidence that no detail of the strange native rites accompanying the funeral was omitted and the result will undoubtedly be a film of genuine historic value as well as a great general interest.

According to report, the exterior views taken for Hayakawa's new Paramount picture are exceptionally beautiful. As soon as Melford returns to the studio, he will go to Trucks, California, with Wallace Reid to make a few remaining snow scenes for "Nan of Music Mountain."

PRODUCERS WELCOME

Biograph Studios Offer Ample Facilities for All Requirements

As was recently announced to the trade, the Biograph Company's expensive studios in the Bronx are available to all producers and a producer may be accommodated to suit his needs if he wishes to make a super-picture or a short length feature. The Biograph Company can take care of him whether his production takes a week or two months to produce and regardless of what kind of scenery or electric lights it requires. The floor space under electric light is 19,200 square feet. The Cooper Hewitt Company officials state that so far as they know it is the biggest installation of their lights in the world.

Madame Petrova, Lewis J. Selnick, Robert Warwick, James Kirkwood, Ralph Ince, Clara Kimball Young, Emily Stevens, Eva Tanguay, Harry Rapt, Charles Richman, Leonce Perrot, Charles Giffin, Albert Capellani, and Florence Reed are a few of the notable producers and artists who have made feature productions in these studios. Thomas A. Persons is in charge.

BARRYMORE FILM COMPLETED

Ethel Barrymore has completed her work in the preparation of Metro's forthcoming screen version of Kelleff Chambers's play, "An American Widow," under the direction of Frank Reicher. In order to do this in record time to prepare for her season on the speaking stage, the star was obliged to work at the Metro studio during the evening, giving her daytimes to rehearsals of Edward Sheldon's version of "Camille," with which she will open her Winter's program of stage productions.

Associated with the star in both screen and stage productions is the well known player Arthur Lewis, who will have the part of the elder Duval in the new version of "Camille." Mr. Lewis is best remembered in "The Marionettes," with Mme. Nazimova, now a Metro star, and with Maude Adams in "The Legend of Leonora."

"TAMING TARGET CENTER"

As described by the producers, "Taming Target Center," the Paramount-Mack Sennett comedy which follows "That Night," released Dec. 16, begins with a riot and ends with a prayer. It brings again into prominence Ben Turpin, the sheriff; Polly Moran, who succeeds him; Tom Kennedy as a café proprietor and Gonda Durand, the leading vampire. William Campbell directed it under the supervision of Mack Sennett.

Motion Picture Exposition
Grand Central Palace
February 2 to 10, 1918
Under the auspices of the National Association of the Motion Picture Industry and Motion Picture Exhibitors League of America
OVER THERE AND EVERYWHERE

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASS'N

Players Advised to Accept No Less Than Full Pay for Full Week's Work

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Dec. 4, 1917. The following members were present: Francis Wilson, presiding; Messrs. Abeles, Churchill, Cope, Crane, de Cordoba, Harwood, Hull, Kyle, Mills, Mitchell, and Stewart.

New members elected:

Dorothy Andrews, John Ardison, James Carew, Clarence Derwent, James Dyrenforth, John D. Hammond, Lillian Desmonde Hammond, Hale Hamilton, Cliff Heckinger, Wallace Howe, J. Harry Jenkins, Basil Lynn, William J. McCarthy, William H. Philbrick, Margaret Wycherly.

The office has been receiving requests for advice from companies on tour whose managers have put it up to the actors on the plea of a depression in business, to say whether they will lay off the week before Christmas or play and be paid only half salaries. Our invariable reply to this proposition is for all actors to maintain the principle of the U. M. P. A. and A. E. A. contract, viz.: Lay off if required but do not accept less than full pay for any full week's work. Otherwise all our labor of the past five years will be undone.

So many are the cases brought to our attention wherein the complaining actors have rehearsed and opened with a play without any contract in writing, that we are seriously thinking of denying consideration to all such issues, arising, as they do, for the most part from oral misunderstanding. Once more let us say that to be a good member of the A. E. A., an actor must refuse to rehearse beyond a day or two, if that long, unless given the standard contract. Those who fail in this respect are sure to rue it nine times out of ten.

The spirit of the Ratification Supper has had the effect of an intensive drive in behalf of our aims. No less than four claims whose rightful adjustment, in the Council's eyes, had been tenaciously hanging fire all too long, have been readily settled in the name of the "new standard," to quote the managers involved, since the supper.

The contract can be altered after a year's arial if the joint organizations deem it advisable. Meantime every manager worthy the confidence of his fellows will co-operate with them and with us in maintaining the minimum standard of terms attained. Managers had a full share in drawing the new contract, and Mr. Hayman said in his speech at the Ratification Supper: "It is more in favor of the manager than that of the actor."

The passing of Walter Hale on Dec. 4 was given formal notice by the Council and a resolution of sympathy and testimonial was sent to the stricken widow, Louise Closser Hale. Mr. Hale sent us a letter of resignation last March in which he said:

"Owing to my bad health I shall never be able to resume my stage work. But I appreciate the wonderful progress you have made. I am heart and soul in sympathy with the aims of the Association and always shall be."

BY ORDER OF THE COUNCIL.

MRS. NED WAYBURN BETTER

Mrs. Ned Wayburn, who was operated on by Dr. Henry Well of 728 West End Avenue for appendicitis, Tuesday, Nov. 27, was removed from Miss Alston's private sanitarium last Sunday to her home, 431 Riverside Drive. The operation was successful and her physician predicts a speedy recovery.

Mrs. Wayburn was formerly Miss Marguerite Lee Kirby of Bridgeton, N. J., and under the stage name of "Mabel Woodrow" she appeared in one or two Broadway musical productions directed by Mr. Wayburn.

PHILHARMONIC CONCERT

The Philharmonic Society will give as the leading feature of its concert at Carnegie Hall, Thursday evening, Dec. 13 and Friday afternoon, Dec. 14, the Rachmaninoff Symphony in E Minor. The program also includes three preludes from Wagner's music dramas: the prelude to "Lohengrin," to Act III of "Tristan and Isolde," and to Act III of "Meistersinger." The Bach-Chaconne from "Tannhauser," and the "Ride of the Valkyries" from "Die Walkure."

MORE VALVERDE PRODUCTIONS

"Quinto" Valverde, composer of "The Land of Joy," is leaving New York this week for Havana, where he will shortly produce a new Spanish operetta and another Spanish review. Both productions are under the management of the Velasco Bros., who brought "The Land of Joy" to New York and should they prove equally attractive the Spanish impresarios plan to bring them also to this city in the near future.

SEVEN NEW ENTERPRISES INCORPORATED

Theatrical and Motion Picture Companies Organize with a Total Capitalization of \$1,456,000

ALBANY, N. Y. (Special).—Certificates of incorporation for seven newly organized theatrical and motion picture enterprises were filed with Secretary of State Francis M. Hugo the past week.

The list includes the Movette Incorporated, of Rochester, N. Y., with a capital stock of \$1,250,000, which is formed to manufacture and sell picture cameras and projecting ability.

The Tendam as a comax Colombier of Richmond, presiding in her authorized to conduct a established herself, including the coats of the theaters in New York State, that company has a capital of \$200,000, and James Herbert, of 52 William Street, New York city, will represent the concern in this state.

The Allied Exchanges of New York city, with a capital of \$25,000, has taken out papers for the purpose of maintaining a motion picture film exchange.

The new firms are as follows:

The Sterling Pictures Corporation, New York city. To produce and deal generally in motion picture films. Capital, \$100,000. Directors: A. F. Beck, Ada Beck, and H. R. Ebenstein, 135 West Thirty-seventh Street, New York city.

Allied Exchanges, Inc., Nyack, N. Y. To manufacture motion picture films and main-

tain a motion picture exchange. Capital, \$25,000. Directors: Isaac E. Chadwick, Lyman S. Card, and Harry G. Kosch, 720 Seventh Avenue, New York city.

New Era Amusement Company, Brooklyn, N. Y. Realty, motion picture and theatrical business. Capital, \$15,000. Directors: Leo Folger, Harry E. Stevens, and William G. Lotze, 198 Broadway, New York city.

Polish Art Film Company, New York city. A general motion picture business. Capital, \$50,000. Directors: Joseph Herman, Adolph Lange, and Arthur Gabryel, 63 Park Row, New York city.

Britelite Film Advertising Company, New York city. Motion picture advertising slide and film business. Capital, \$1,000. Directors: Frederick G. Russell, Andrew B. Coyle, and Lindley Z. Murray, 501 West 134th Street, New York.

Movette Incorporated, Rochester, N. Y. To manufacture motion picture cameras and projectors. Capital, \$1,250,000. Directors: Asher P. Whipple, William F. Strang, and Cornelius R. Wright, Rochester, N. Y.

Hebron Restaurant Company, New York city. Vaudeville and other amusement attractions. Capital, \$15,000. Directors: James Hebron, Joseph Hebron, and Peter Bravy, 265 West Seventieth Street, New York city. GEORGE W. HERRICK.

DORALDINA NEW FEATURE AT PALACE

Exotic Dances Interest Audience—Lady Duff-Gordon Held Over—Other Attractions on Program

Lady Duff-Gordon, the dictator of fashion, registered such a distinct hit at the Palace Theater last week, her first appearance in vaudeville, with "Fleur-de-lis Dream at Peronne," that the management has decided to hold her over for a second week. There are several new features in the pantomime, musical fashion revue, the most noticeable being the addition of a few more of her famous mannequins and some different gowns, furs and jewelry.

Following the engagement at the Palace, "Fleur-de-lis Dream at Peronne" will make a tour of the leading Keith theaters, under the direction of A. Paul Keith and E. F. Albee. Lady Duff-Gordon will devote her profits from the New York engagement and the tour to the fund for rebuilding ruined French towns.

Another act of especial interest on this week's program is the "Revue Sensational,"

in which Doralinda, the dancer of exotic methods, makes her reappearance in vaudeville. Among the several numbers with which Doralinda interested the audience are a Spanish dance, a Cherokee scalping dance, a Waikiki Beach Hawaiian dance, her famous hula dance and other warm, tropical features. Maude Lambert and Ernest R. Ball, reunited again, offer a program of new songs. Claude Gillingwater and company present a one-act comedy that has a dramatic surprise climax.

Florence Ames and Adelaide Winthrop, who have been appearing in musical comedy, come to the Palace in "Caught in a Jamb," an interesting comedy episode. Cummings and Mitchell, in "One Afternoon," Herman and Shirley, in "The Mysterious Masquerader," and Sig Franz and company in "The World on Wheels," complete an interesting program.

GAS FUMES KILL NAT M. WILLS

Nat M. Wills, famous as a tramp comedian, was asphyxiated last Sunday afternoon by fumes coming from the exhaust of his car in his garage at the rear of his home, No. 2 Thirty-first Street, Woodcliff, N. J.

The real name of Wills was Edward McGregor. He was born in Fredericksburg, Va., July 11, 1873. Although he made a fortune on the stage he spent money freely. Three years ago he filed a petition in bankruptcy, saying he owed \$17,540, and had nothing. His third wife, known on the stage as La Belle Titcomb, had been getting \$125 a week as a separation allowance at that time. Before that Wills had married May Harrison, well known on the stage, who died in 1909.

Wills made his first appearance on the stage in Ford's Opera House, Washington, with Minnie Palmer in "My Sweetheart." He became "the happy tramp" by chance. While playing the juvenile role in a Washington stock company, Wills was suddenly called on to understudy the star, whose role that week happened to be a tramp. Wills made such a hit that he appeared in the ragged garments of the hobo almost continuously since then. He was the principal comedian at the Hippodrome this year and two years ago. He is survived by his wife, who was known on the stage as May Day, and their three-year-old daughter, Natalie.

BRAMHALL PLAYHOUSE OPENS

Butler Davenport's Bramhall Playhouse opened on Saturday night with a new play from the pen of Mr. Davenport, entitled "The Silent Witness."

The play concerned a statesman who rose to power and influence through the loyalty of his wife when scandal had connected him with another woman. When defeat seemed imminent he made a campaign speech with his wife and "the other woman" occupying a box together behind him. Later occasion required that the two ladies again co-operate in the saving of his character and they attested their loyalty with such effect that he was elected Governor.

"The Silent Witness," while demonstrating Mr. Davenport's ability to represent certain social values engagingly, cannot be called an entertainment which would find favor with Broadway theatergoers. It is often ridiculous in logic and psychology both as to characterization and situation, and the superlatively intimate atmosphere of the Bramhall has an effect of limiting the breadth of Mr. Davenport's basic idea.

The author played the leading role of the statesman, while Catharine Calhoun and Margaret Campbell were the "silent witnesses." Paul Doucet also appeared in the cast.

PLAYWRIGHTS CLUB ACTIVE

The Playwrights Club, an organization founded in New York some years ago, has elected the following officers for the present year: Robert Stodart, president; Maravene Thompson and Richard A. Purdy, first and second vice-presidents; Leo Feldman, secretary, and J. Van Velsor Smith, treasurer.

In a statement recently issued by the club it was announced that meetings are held every third Friday in the Clubhouse, 1440 Broadway, and, as a part of the proceedings, an act of a play is read by the author and then subjected to criticism on the part of the other members. Co-operation and encouragement are always present; mutual admiration never. The big aim of the club is to help its members to do better work. The membership list is open to both men and women, and it is not essential that the applicant shall have had production, provided a play is submitted that passes the Executive Committee.

RETURNS TO PRESS WORK

David E. Sasseen, a veteran theatrical publicity man, who for the last three years has been employed in war-relief publicity work, has been engaged as press representative of the Majestic Theater, Brooklyn. In addition, he will hold a desk on the Brooklyn Daily Times. Mr. Sasseen will succeed Richardson Webster at the Majestic, the latter having just been elected Register of Kings County.

CHICAGO COMPANY COMING

The Chicago Little Theater Company, of which Maurice Browne is the director, is planning to play a limited engagement in New York early in the new year. The repertory will include "The Philanderer," "Candida," "Deirdre of the Shadows," and the "Medea." Miss Katharine Lord has been appointed Eastern representative of the organization.

"MAYTIME" SECOND COMPANY

The Shuberts have placed a second company of "Maytime" in rehearsal. The cast is headed by John Charles Thomas, Carolyn Thompson and John T. Murray, all of whom recently appeared in "The Star Gazer." The company will begin an engagement in Chicago after the holidays.

THE BROADWAY TIME TABLE

FOR WEEK ENDING DECEMBER 15

Theater	Play	Date of Production	Number of Performances
Astor	The Very Idea	Aug. 9	161
Belasco	Polly With a Past	Sept. 8	123
Bijou	Odd and Ends of 1917	Nov. 19	34
Booth	The Masquerader	Sept. 4	123
Casino	Oh, Boy!	Feb. 20	349
Century	Miss 1917	Nov. 5	51
Cohan	The King	Nov. 20	33
Cohan and Harris	A Tailor-Made Man	Aug. 27	133
Comedy	Washington Square Players	Oct. 31	57
Cort	Art and Opportunity	Nov. 26	26
Criterion	Madame Sand	Nov. 19	34
Eltinge	Business Before Pleasure	Aug. 15	147
48th Street	Good Morning, Rosamond	Dec. 10	8
Gaiety	The Country Cousin	Sept. 3	124
Globe	Jack o' Lantern	Oct. 16	64
Harris	The Naughty Wife	Nov. 17	35
Hippodrome	Cheer Up	Nov. 23	197
Hudson	Pipes of Pan	Nov. 13	48
Knickerbocker	Her Regiment	Nov. 12	17
Liberty	The Grass Widow	Dec. 3	13
Longacre	Leave It to Jane	Oct. 28	133
Lyceum	Tiger Rose	Oct. 3	89
Lyric	Les Miserables (film)	Dec. 3	26
Manhattan	Chu Chin Chow	Oct. 22	67
Maxine Elliott	Eyes of Youth	Aug. 22	139
Morocco	Lombardi, Ltd.	Sept. 24	101
New Amsterdam	The Riviera Girl	Sept. 24	101
Park	Land of Joy	Nov. 1	56
Playhouse	The Heights	Nov. 14	39
Plymouth	Gypsy Trail	Dec. 4	16
Republic	Blind Youth	Dec. 3	17
Shubert	Maytime	Aug. 16	146
39th Street	What's Your Husband Doing?	Nov. 12	34
Winter Garden	Doing Our Bit	Oct. 18	76

NEW YORK THEATERS

WILLIAM BRADY'S 48th Theatre, near Broadway.
Evenings, 8.15.
Phone Bryant 178.
Matinees Thursday and Saturday, 2.15.
MESSRS. SHUBERT and MISS BONSTELLE
Announce
Constance Lindsay Skinner's
Comedy of Youth and Now
GOOD MORNING ROSAMOND!
With **LOWELL SHERMAN**

Playhouse 48th St., E. of B'way.
Phone Bryant 2628.
Evenings, 8.30.
Matinees Wednesday and Saturday 2.30.

GRACE GEORGE
IN
"L'ELEVATION"
(THE HEIGHTS)
By **HENRY BERNSTEIN**

Winter Garden Broadway and 50th Street.
Evs., 8. Mats., Tues., Thurs. and Sat., 2.
Annual Fall Production
DOING OUR BIT

SHUBERT 44th W. of B'way, Phone 8439
Bryant. Evs., 8.00. Mats., Wed. and Sat. at 2.
A PLAY WITH MUSIC
MAYTIME
With **CHARLES PURCELL**
and **PEGGY WOOD & WILLIAM NORRIS**

Booth Theatre, 45th St. W. of B'way.
Phone Bryant 6100. Evs., 8.25.
Matinees Wed. & Sat., 2.25.
Richard Walton Tully Presents
GUY BATES POST
in "THE MASQUERADER"

39th St. Theatre, near Broadway.
Phone 413 Bryant. Evs. 8.30.
Mats. Wed. & Sat., 2.20.
A Play by George V. Hobart
With **HALE HAMILTON**
WHAT'S YOUR HUSBAND DOING?

Casino B'way and 39th St. Phone 3516
Greely. Evs., 8.15. Matinees Wed. and Sat. 2.15.
SMARTEST OF MUSICAL COMEDY
OH, BOY
From PRINCESS THEATRE

ASTOR Theatre, 45th St. & B'way. Phone 287 Bryant. Evs., 8.30. Mats. Wed. & Sat. 2.30. LAST WEEK
THE VERY IDEA!!
ERNEST TRUAX RICHARD BENNETT

Maxine Elliott's Theatre, 30th St. E. of B'way, Phone 1475 Bryant.
Evs., 8.30. Matinees, Wed. and Sat., 2.30.
MARJORIE RAMBEAU
in **EYES OF YOUTH**
By MAX MARCIN and CHAS. GUERNON

BIJOU Theatre, 45th St. W. of B'way
Phone Bryant 450. Evs., 8.15.
Mats., Wed. & Sat., 2.15.
NORWORTH & SHANNON'S
Chummy Musical Review
ODDS & ENDS OF 1917
Cast includes HARRY WATSON, JR., LILLIAN LORRAINE, JACK NORWORTH

MOROSCO 45th St., West of B'way.
Evs. at 8.30. Matinees Wed. and Sat. at 2.30.
Oliver Morosco's Laughing Sensation
LOMBARDI, LTD.
With **LEO CARRILLO**
Biggest Comedy Hit in Years
Seats 8 weeks in Advance

"LORD AND LADY ALGY" TO OPEN
William Faverham has arranged to present his all-star production of R. C. Carton's comedy, "Lord and Lady Algy," at the Broadhurst Theater, on Saturday night, Dec. 22.

NEW YORK THEATERS

Knickerbocker B'way and 38th Street.
Evs., 8.20.
Matinees Wednesday and Saturday at 2.20.

DONALD BRIAN
In the Musical Comedy Success
"HER REGIMENT"
By William LeBaron and Victor Herbert

LYCEUM 45th St. and Broadway.
Evs. at 8.30. Matinees Thurs. and Sat. at 2.30.

DAVID BELASCO Presents
A Play of the Great Northwest by Willard Mack

Tiger Rose

BELASCO West 44th St. Evs., 8.30. Matinees Thursday and Saturday at 2.30.

DAVID BELASCO presents
POLLY WITH A PAST
A Comedy by George Middleton and Guy Bolton.

Cohan & Harris B'way & 43d St.
Evs. at 8.15. Mats. Wed. & Sat. 2.15.

Cohan & Harris Present
Funniest Comedy of Recent Years
A TAILOR-MADE MAN
a new comedy by Harry James Smith
with **GRANT MITCHELL**

GEO. M. COHAN Theatre, 43d Street and B'way. Evs. at 8.20. Mats. Wed. and Sat. at 2.20.

COHAN & HARRIS PRESENT
Mr. Leo Ditrichstein
In a New Comedy
"THE KING"
By Caillavet de Piers and Arene.

Criterion B'way and 44th St. Jas. K. Hackett, Leasee and Manager. Evs., 8.20.
Matinees, Wednesday and Saturday, 2.20.

MRS. FISKE
In a New Play
MADAME SAND
"An evening of pure delight."—*Evening Mail*.

"None can afford to miss it—
all can afford to go"
"CHEER UP!"
Management **CHARLES DILLINGHAM**
Greatest Success Ever Known.
Staged by R. H. Burnside
AT THE **HIPPODROME**
Every Day
Seats 6 Weeks Ahead

TENTH WEEK OF SPY PLAY
PITTSBURGH (Special).—"The Man Who Stayed at Home" began its tenth week at the Pitt Theater last Monday, Dec. 10, thereby shattering all records for the run of any entertainment in this city. William Moore Patch is planning to send two companies of the play on tour immediately. One will probably open in Chicago and the other in Philadelphia.

STOPS CABARET PRODUCTIONS
Gus Edwards has stopped producing for cabarets and will confine his efforts to vaudeville. His annual "Song Revue" heads the bill this week at the Orpheum Theater, in Brooklyn, with Olga Cook as prima donna.

NEW YORK THEATERS

New Amsterdam West 42nd St. Evs. at 8.15.
Matinees Wednesday and Saturday at 2.15.

Klaw & Erlanger's Greatest of All Musical Comedy Triumphs

The Riviera Girl
Music by Emmerich Kalman. Book and Lyrics by Guy Bolton and P. G. Wodehouse.

LIBERTY 42nd St. and Broadway.
Evs. at 8.30; Matinees Wed. and Sat. at 2.30.

Madison Carey Presents
THE GREAT WIDOW
His Pap motto...
Sept. 1914...
Oct. 8...
Virginia, has...
METRO general theatre instruction

By Channing Pollock and Renold Wolf
Best Musical Show in Town

REPUBLIC West 42nd St. Evs. 8.30. Matinees, Wed. and Sat. at 2.30.

LOU TELLEGEN
IN
"BLIND YOUTH"
A new play in 3 acts
By WILLARD MACK and LOU TELLEGEN

Eltinge West 42d St. Evs. 8.30. Matinees Wednesday and Saturday 2.30.

A. H. WOODS PRESENTS
BUSINESS BEFORE PLEASURE
With **BARNEY BERNARD** and **ALEXANDER CARR**
By MONTAGUE GLASS and JULES ECKERT GOODMAN

GAIETY Broadway and 46th Street.
Evs. 8.30. Mats. Wednesday and Saturday, 2.30.

Alexandra Carlisle
IN
"The Country Cousin"
THE TARKINGTON-STREET COMEDY

HERE AND THERE

Mrs. Katherine Harris Barrymore obtained in Los Angeles, Dec. 4, a divorce from her husband, John Barrymore Blythe, known on the stage as "Jack Barrymore." They were married on Sept. 1, 1910, in New York city. Mrs. Barrymore was a daughter of Sidney Harris and a granddaughter of the late Judge John R. Brady of New York. Ralph Kellard, leading man in "Eyes of Youth" at the Maxine Elliott Theater, since the beginning of its run in August, will withdraw from the cast Saturday night, Dec. 15.

Florenz Ziegfeld, Jr., has commissioned Leslie Stuart and Dave Stamper to write music for his new "Midnight Frolic," atop the New Amsterdam Theater.

"Just Women," a satire by Colin Campbell Clements, is being presented by the Players' Club of San Francisco at their Little theater. The play is being directed by Reginald Travers, well known on the Coast. Mr. Clements studied under Professor Baker at Harvard. He is at present a member of the repertoire theater at the Carnegie Institute of Technology at Pittsburgh.

The Boston Grand Opera Company, which has been appearing in the Middle West, has abandoned its traveling tour and is returning East.

Difficulty in obtaining adequate traveling accommodations and the inroads of the military draft upon its membership are given as the reasons.

Mrs. Harry Clay Blaney, professionally known as Kitty Wolfe, was run down by an automobile on the corner of 8th Avenue and 44th Street last week and severely injured. The car was owned by Edward Davis of 304 West 81st Street. Mrs. Blaney was removed to her home in the Davis car and is now under the care of Dr. Geo. E. Doty.

Friends of Stuart Robson will be glad to learn of his location since joining the Army. He is connected with the medical department Base Hospital at Camp Wadsworth, Spartanburg, S. C.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

A. M. D.—Bertha Galland made her first appearance on the stage in 1898, at Providence Opera House, as Lady Macbeth; made her first notable success on her first appearance in New York, at the Criterion Theater, N. Y., Jan. 6, 1900, when she played the part of Marie Ottilie in "The Pride of Jennico," with James K. Hackett. Subsequently appeared in "The Forest Lovers," "The Love Match," "Notre Dame," "Dorothy Vernon of Haddon Hall," "Sweet Kitty Bellairs," and "The Return Eve."

A. E. DUNCAN, Phila.—George Jean Nathan is the son of Charles and Ella (Nirdlinger). He graduated from Cornell University with the degree of Bachelor of Arts. After serving on the staff of the New York Herald four years, during which he reviewed plays and the opera, he became dramatic editor of the *Bohemian* and the *Outing* magazines, and a contributor of the critical articles to *Harper's Weekly*, the *Munsey* publications, the *Theater Magazine* and the *Green Book*. Subsequently also he became dramatic critic for the *Burr McIntosh Magazine*. In 1908 he became dramatic critic of the *Smart Set Magazine*, which position he still fills.

PLAYERS ENGAGED

Julia Blanc is playing the leading feminine part with Kobb and Dill Company in "The High Cost of Loving." The play will begin an engagement in Chicago on Dec. 23 at the Olympic Theater.

Rose Kessner, who appeared in a prominent part in "The Grass Widow" when that musical comedy was presented on tour, has been engaged by Gabriel and Lamar for their "Buster Brown Revue." Miss Kessner was asked to return to the cast of "The Grass Widow" for its New York opening, but was compelled to decline owing to her previous contract with Gabriel and Lamar.

Charles Webster has been engaged by Charles Frohman, Inc., for Ethel Barrymore's production of "The Lady of the Camellias."

O. P. Haggie, last seen here in Chester-ton's "Magic," has been engaged to play the leading masculine role in "Happiness," by J. Hartley Manners, in which Laurette Taylor will appear in New York about the first of the year.

Dagmar Godowsky, daughter of Leopold Godowsky, the pianist, will make her first stage appearance in William Faverham's revival of "Lord and Lady Algy" at the Broadhurst, Dec. 22.

Roma June has been engaged by John Cort to be prima donna in "Flo-Flo," a musical comedy, by Mme. Fred de Grosac and Silvio Hein, which Mr. Cort will produce here at Christmas time.

Emily Frances Hooper and Frank Marbury have succeeded Dorothy Dickson and Carl Heisen as dancers in "Oh, Boy!" at the Casino Theater.

Sidney Toler has been specially engaged by Margaret Anglin to play the leading role in "By the Fireside," a new play, by the author of "Shirley Kaye," to open at The Little Theater, Philadelphia, Dec. 10.

DEATHS

CARBOLL.—Charles A. Carrol, actor, who had appeared in productions with Guy Bates Post, died Dec. 8 at a hospital in this city. Mr. Carrol was born in this city forty-seven years ago and had been on the stage for thirty years. He leaves one brother.

HALE.—Walter Hale, actor, artist, and author, died Dec. 4, at his home, 27 Washington Square North, in his forty-ninth year. Death was due to cancer. Mr. Hale left the stage three years ago to devote his time to etching, and at the outbreak of the war he went to France as a correspondent, obtaining material for his last book, "By Motor to the Firing Line."

Mr. Hale had been leading man for Julia Marlowe, W. H. Crane, and James K. Hackett, and for many years was with Daniel Frohman's Lyceum Theater stock company. For many years previous to his retirement he was with John Mason in the plays of Augustus Thomas. He is survived by his wife, Louise Closser Hale, the actress and author.

LEWISOHN.—Oscar Lewisohn, a son of the late Leonard Lewisohn and husband of Edna May, the actress, died Dec. 3 at the Mount Sinai Hospital after an operation for intestinal trouble. He was widely known in England and on the Continent, where he had lived much of the time since his graduation from Harvard. His business had been mainly that of managing the large fortune which he had inherited. Mr. Lewisohn married Miss May on June 4, 1907. He was 34 years old.

NEWS OF STOCK PLAYS AND PLAYERS

ELABORATE REVIVALS IN NEW JERSEY

"The Confession," by the Strand Players, Hoboken—"Common Clay" by Keith's Company, Union Hill

HOBOKEN, N. J. (Special).—The Strand Players presented an elaborate revival of "The Confession," week Dec. 3, to large and very appreciative audiences. The new company has made good and is here to stay for the balance of the theatrical season. Each week business increases and the house has been practically selling out at every performance.

Howard Chase, the versatile and well-liked leading man of the company, was the hit of the performance and as the Parish Priest gave a perfect presentation of a most lovable role. Regarding the play itself it is one of the most compelling dramas of the present-day theatrical era. It possesses a splendid plot, with rapid action and a sensational climax. The Strand Players were afforded ample opportunity to display their talents, and rose to the occasion. Gladys Malvourn, the charming and pretty leading lady of the company, was particularly effective and winning in the role of Rose Creighton, sweetheart of the man falsely accused of murder. Miss Jeanette Fisher, the charming ingenue, had a very suitable part and made the most of it. Ivan Christy further demonstrated his ability in the "heavy" roles by his portrayal of the part of Joseph Dumont, the half-breed and self-confessed murderer. The rest of the Strand Players gave splendid support.

Clay T. Vance, a man with wide experience in the theatrical world, is the new manager of the Strand, succeeding Wilton C. Vassar. Mr. Vance is bound to meet with every success, owing to his splendid business ability and strong personality. Week Dec. 11, "A Pair of Sixes"; "Fine Feathers" to follow.

Keith, "Common Clay," Union Hill

UNION HILL, N. J. (Special).—An elaborate and prize-winning presentation of "Common Clay," was given by the B. F. Keith Players at the Hudson Theater, week Dec. 3.

"SWEET CLOVER" IN SALEM

SALEM, MASS. (Special).—Thanksgiving week Manager Katsas presented the Empire Players in "Sweet Clover," an excellent holiday bill and one which drew large audiences. The entire company was seen to advantage. "The Best Man Wins," week Dec. 3, a comedy drama of Owen Davis, was the attraction. It was well produced under the direction of Raymond Capp, affording excellent opportunities to the entire cast. Julian Noss, as Dan Mayo, gave a splendid performance, and Jane Salisbury, as Kate, was charming. Florence Hill, as Nellie, was very sweet and read the part excellently. David Baker shone as Bud Sheehan and Priscilla Kuowles gave a truly fine rendering of the role of Nance Mayo. John B. Mack, always excellent, filled the part of Lattimer with skill and Joseph Thayer made a fine Dwinell. Miss Salisbury takes a much needed rest week Dec. 10 and Miss Hill will play the lead in "A Daughter of Mother Machree." The company is meeting with even more success this year than last. The various fraternal organizations in the vicinity have frequent society nights at the Empire which are extremely popular and of late there have been several benefit performances in behalf of the Salem batteries at Camp Devens and in France. For the National Red Cross Theater Day, Manager Katsas arranged a special matinee performance for Dec. 7. The entire receipts will be turned over to the Red Cross. Irene Ford, the extremely popular little lady who dispenses candy between the acts at the Empire, has been nominated in the contest for the "Belle of the Battery," and the company is waging a vigorous campaign in her behalf.

DOROTHY BENNETT.

DUBINSKY'S "Q. A. SAWYER"

St. Joseph, Mo. (Special).—Tootle Theater: "Quincy Adams Sawyer," with Barney Dubinsky in the name part, was the Dubinsky Bros. Stock Co.'s offering Nov. 25-Dec. 1. The star made his part a manly and likable hero. Victor L. Gillard was exceptionally good in the difficult character part of Ezekiel Pettengill. Madge Russell, Mildred Jerome, Frances Valley, Emma May and Eva Craig shared honors in the feminine roles and the entire cast was of unusual excellence. Business good. "Bought and Paid For," current week.

JOHN A. DUNCAN, JR.

A QUIT IN JERSEY CITY

JERSEY CITY (Special).—The Academy of Music Stock Company ended its season here after the performance of Dec. 1 with "Quincy Adams Sawyer." It was a capable company and did clever work and made many friends here since Labor Day. The house opened Dec. 8 with pictures and vaudeville.

WALTER C. SMITH.

Manager William Wood could not have secured a more fitting vehicle to introduce the charming Dorothy Shoemaker, the new leading woman of the company to the patrons. Of her work much can be truly said and as the role of Ellen Neal calls for strong emotional work, and it gave this talented and clever artist a splendid opportunity to demonstrate her dramatic and emotional ability. She took full advantage of it, and as a consequence made a splendid impression in her part and unquestionably established herself permanently in the hearts of the patrons of this beloved stock theater. Jack Roseleigh, who has proved to be the biggest box-office drawing attraction and matinee idol that has ever appeared at this theater, appeared in John Mason's former role of Judge Filson and as usual gave a perfect portrayal and well merited the large amount of applause he received. He acted the part of the judge in a very dignified and artistic manner. Natalie Perry, the new second woman of the company as Mrs. Fullerton, was very pleasing and is sure to make many friends. Stuart Wilson, who also made his initial bow as the new juvenile man appeared as High Fullerton and gave every evidence of becoming a general favorite. Jessie Pringle, who is always good regardless of the part she plays, made a big hit as Mrs. Neal, a motherly, old Irish woman. Joseph Lawrence as Richard Fullerton gave a masterly portrayal. Pretty Betty Brown, who won all hearts last week in the leading feminine role of "The Cinderella Man," injected much sweetness and charm in the part of the rich man's daughter. The remaining members of the cast did creditable work and no hitch arose to mar the excellency of the performance, owing to the efficient efforts of Stage Director Edwin H. Curtis. The play was, as usual, well staged, the scenery being most attractive. Week Dec. 10, "A Pair of Queens"; "Rich Man, Poor Man," Dec. 17-22.

C. A. BITTICHOPE.

FOUR WEEKS IN NEWARK

NEWARK, N. J. (Special).—For the fourth week of their successful engagement at The Orpheum Theater, Newark, the popular Orpheum Players presented an elaborate and artistic production of "Which One Shall I Marry?" to packed houses throughout the week. The theater is packed daily regardless of the fact of the times or the recent war tax which has affected other theaters in this city. Elsie Edmond was seen at her best as the girl who is trying to decide the great question "Which One Shall I Marry?" This piece gave her a splendid opportunity to demonstrate her dramatic ability and she registered a tremendous hit. John Lorenz, the Newark matinee idol, gave a perfect rendering of the character of the Poor Man and had no trouble in winning the hearts and applause of the capacity audiences. Fred James as the Rich Man gave a clever characterization. Jessie Brink as the girl's mother played her part with skill and effect. Bella Cairnes, the pretty ingenue of the company, gave a good account of herself in a minor role. Claude Miller who directed the production had every reason to be proud of the fruits of his labor. Week Dec. 10, "Playthings."

C. A. BITTICHOPE.

UP HILL AT ELMIRA

ELMIRA, N. Y. (Special).—It seemed a pity that such a splendid organization as Mae Desmond and her players should waste their talents on a trifling absurdity of the type of "A Little Girl in a Big City" which they did at the Mozart, Dec. 3-8 to good business. Miss Desmond battled bravely with the impossible role of Laura Nelson and saved it by her pleasing personality. Dudley Clements got much humor out of the part of Eccema Jones. John J. Farrell did splendid work as Horace Thompson; James Dillon played Richard Watson, the villain, in capable fashion; Sumner Nichols was a good Lazarus Levi and Millie Freeman did well as Margaret. Olga Gray, Harry La Cour and Bernice Callahan were seen in smaller parts. "Fifty Miles from Boston," 10-15.

J. MAXWELL BERRY.

PLAYERS OF BROOKLYN

"How to Hold a Husband" at the G. O. H.—"So Much for So Much," 5th Ave.

Grand Opera House: A new four-act play by Hal Reid, "How to Hold a Husband," was Cecil Spooner's presentation to her patrons, week Dec. 3. The play was exceptionally well acted and contains a patriotic appeal that is exceedingly strong and opportune. The acting of Frank Byron, in the part of a farmer, and that of Helen Tilden, who played a very difficult part, was clever and artistic. Others in the cast were: Rowlen, Hall, Frederic Clayton, Norman Houston, J. Earle, Clyde Armstrong, Robert C. Blake, Dorothy Gane, and Charlotte Wade Daniel.

Fifth Avenue's Winner

Manager Newburger, of the Fifth Avenue, presented "So Much for So Much," week Dec. 3, and the large audiences that attended proved the popularity of Mr. Newburger's choice. As Mary Brendon, Miss Melvin did splendid acting, as did Mr. McWatters and Mr. Abbey in their parts. Besides containing some intensely dramatic moments the play has a very good moral. Others in the cast were Aubrey Bosworth, Elna Preston, Caroline Morrison, Edward Davis, W. Short, E. C. Davis, Aubrey Noyes, and Emily Lascelles.

A curtain raiser entitled "The Mystery of a Hanson Cab" was an added attraction used as a curtain raiser.

JOSEPH R. GARLAND.

KEEPING IT UP IN JAMESTOWN

JAMESTOWN, N. Y. (Special).—"Seven Keys to Baldpate," the twentieth production given by the Pauline MacLean Stock during their long stay at the Jamestown (week Dec. 3) was typical of all their plays; beautifully mounted, delightfully rendered and drawing capacity business. Ed. Clarke Lilley as William Halliwell Mages was inimitable and made a pronounced hit. Ronald Hosenbrugh contributed some fine comedy character work as Peters the Hermit. Pauline MacLean as Myra Thornhill did not have a great deal to do, but did it so well that her part was one of the finest in the play; Esther Welty as Mary Norton had a most congenial role; Lucy Nell as Mrs. Rhodes was excellent, as always; John Bland was convincingly represented by James K. Kunsath; Ernest G. Kast ably portrayed the part of Jim Kargen; Geo. Ormabee as Lou Max and Robert McKinley as Thos. Hayden played their roles with credit; Josephine Bond as Mrs. Quimby, Bill Hey as Mr. Quimby, W. W. Richards as Kennedy and Wallace Thomson as a policeman acquitted themselves well. Billy Delaven, the burlesque comedian playing with the company for the week, took the part of the owner of Baldpate Inn and made the most of the small part.

Week 10, "Little Peggy O'Moore," week 17, a premier production of an unnamed play will be given, for the best name for which the management is offering a prize of \$25. The Parcel Post Service, originated by W. W. Richards, manager of the company, is taking well and drawing capacity houses, each Monday night.

A. L. LANGFORD.

"A PAIR OF QUEENS" IN OMAHA

OMAHA, NEB. (Special).—For four days, opening Sunday, Nov. 25, the Brandels Players presented the farce, "A Pair of Queens." Helen Joy made her debut as leading lady in this company as Polly Webb, a secret service agent. Her pleasing acting, exceptional attractiveness and winning naturalness are sure to make her scores of friends in Omaha. Harry L. Minturn, as John Shelby, played this role in his usual capable manner. Helen Empton, as Madge Follette, gave a very clever presentation of this chipper little part. Mary Hill and Walter Dickinson, as Mr. and Mrs. Cranby, were both well received. Others in the cast were: Helen Deland, Sidney Riggs, Maria Jamieson, Jack Marvin, Willard Foster, and Leroy Ryberg.

Week Dec. 2, "The Lure." The last half of the week the Brandels Players appeared at the Oliver Theater, Lincoln, Neb.

"FRAN."

"SILENT WITNESS" IN SEATTLE

SEATTLE, WASH. (Special).—The Wilkes Players at their theater appeared at their best in an excellent presentation of "The Silent Witness," Nov. 25-Dec. 1, and drew houses ranging from medium to capacity. Ivan Miller scored a triumph in the role of Richard Morgan, and at the same time gave further proofs of his versatility. Grace Huff, Fanchon Everhart, Ruth Renick and Jane Darwell made the most of their respective roles. George Rand as Bud Morgan invested the role with skill and fidelity. Norman Feunier, George Cleveland, Henry Hall, George Barnes and others rendered efficient support, and contributed to the success of the performance. Same company in "The Rich Poor Man," Dec. 2-9.

BENJAMIN P. MONTGOMERY.



CECIL SPOONER

Miss Spooner is the capable and popular leading woman of the Grand Opera House Stock Company of Brooklyn. The company has done the unusual in presenting an absolutely new play every week or two. The idea has helped to keep the Grand Opera House filled, top and bottom. The company is considerably over the average, and business was never so remunerative.

"OUR WIVES" IN DES MOINES

Des Moines, Ia. (Special).—The Princess Players gave a most creditable performance of "Our Wives," week Dec. 2. Isabel Randolph was a most winsome and charming Wilson. She has won many admirers during her short time in Des Moines for her adaptability to the various characters she has taken. Selmer Jackson as Frank Bowers, the librettist was most pleasing. Some very clever comedy is offered by Philip Sheffield as Melville Tatum, Fanevon Mauser as Elizabeth Tatum, Tom Krueger as Sylvan Martin, Grace Young as Emily Martin, Agnes Everett as Margaret Lyon

and Van B. Murrell as Harry Lyon and Sumner Gard as Otto, the valet. Miss Mauser who returns as ingenue of the company was given a most cordial reception, week Dec. 3, and has certainly not lost any of her popularity from last season. "The Thief," week Dec. 9.

KAHN.

A Mirror Vet.

George T. Bush, in renewing his subscription as Minson Correspondent at Bellefonte, Pa., shows up a record of 29 years, and is still going strong. Keep up the gait, George.

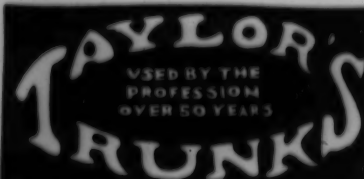


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Tableaux, Drills, Wigs, Beards, Grosse Points
and Other Make-up Goods. Catalogue FREE.
T. S. DENISON & CO., DEPT. 14 CHICAGO

SAN DIEGO, CAL.

SAN DIEGO, CAL. (Special).—The La Scala Grand Opera company finished a week's engagement at the Strand Theater, Dec. 1, to excellent business at all performances. "Potsah and Perimutter in Society" followed, Dec. 2-4, to pleasing business. "Pollyanna" came, Dec. 5-9, and "Canary Cottage," Dec. 14-16.

"The Count and the Maid" headed a very attractive bill at the Savoy, week Dec. 3. Other pleasing acts were, Tom Edwards, Georgia Howard, Silber and North, Alleen Stanley, The Four Faria, and the Fatal Ring. Silber and North are well known in San Diego, where they renewed many old acquaintances. They are the owners of a great deal of real estate in San Diego.

Over at the Hippodrome Theater, "The Fountain of Love," Williams and Culvers, Travers and company, Wright and Walker, Francis and Wilson, Gallon and his Lunatic Sticks, and the Screen Magazine, made up a bill that was well received.

The American Musical Comedy company is now in its twenty-first week at The Little Theater, in San Diego, and "An Artists' Model" was given for the current week's offering.

"Over There" was seen in photoplay at the Cabrille, week Dec. 2, to good returns. The Pickwick had "The Barricade," and "Outwitted." W. E. Jones, late manager of the Pickwick, has left that house to assume the management of the Superba, and Mr. McHenry has been placed in the position left vacant at the Pickwick by Mr. Jones.

Madame Katherine Tingley gave a special production at the Isis Theater, Thanksgiving Night, of "As You Like It," for military men only. They were admitted free.

MARIE DE BEAU CHAPMAN.



STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

FLASHES FROM STOCK STAGES

Stock Manager a Bankrupt

Edward E. Lynch, who has operated stock companies at Worcester, Mass., Manchester, N. H., and Omaha, Neb., filed a petition in bankruptcy at Worcester on Oct. 15. Lynch claims "no assets." Most of the creditors are said to be actors who worked in Lynch's companies. Among others who have claims against Lynch are Howard Benton, former stage manager, who is now in England, and Edward O'Connor, Jr., who is appearing in vaudeville in "The Slacker."

Pay Business in Denver

The Denham Company of Denver has decided, owing to good business, to stay in Denver until New Year's. The company opened early in the season.

Lawrence T. Rumbull and Isabelle Gould have contracted for "Rich Man, Poor Man" for the feature bill of their repertoire company. This makes the third Century play that this company is using and the report is good business all along the line.

Jay Packard, manager of the Orpheum Players at Newark, N. J., contracted for the play that caused a sensation when it was first produced at Bridgeport. "Playthings," week Dec. 10.

Miller & Ball have contracted for "The Vampire" for the Herald Square Players at Steubenville, Ohio. The company is very popular and business is very good.

Paul Caseneuve will play "Rich Man, Poor Man" as his second bill at the New Empire Theater, Montreal, Quebec. The opening bill was well received by the patrons and the company including dainty Louise Carter jumped into instant popularity.

The Poli Players at the Hyperion, New Haven, Conn., produced "Playthings," week Dec. 10. The stock company is doing excellent business and are now in their tenth week.

Edward Howland, produced "Playthings" last week at the Crown Theater, Chicago, to enormous business.

Pitt's Work in Reading

Charles D. Pitt, the well known stage director, organized a stock company for the Orpheum Theater, Reading, Penna., opening Pitt's work in Reading on Nov. 26. Mr. Pitt is the general stage director for the above firm and this will make his second season at Reading. "Rich Man, Poor Man" will be his second or third bill, having contracted for same through The Century Play Co., Inc., also "The Heart of Wexona," "The Other Wife" and several other successful stock plays.

E. V. Phelan has contracted for "The Daughter of Mother Macree" through the Century Play Co., Inc., and produced same the week 26. Mr. Phelan is doing a great thing for the stock patrons, every once in a while he is trying out some new play and some unknown author. He has already produced two new plays, one entitled "Camouflage" by Edward Phelan, Jr., which proved quite a success.

H. S. Bishop has contracted through the Century Play Co., Inc., for "The Heart of Wexona."

Lawrence Trumbull has just renewed his contract with the Century Play Co. for the repertoire rights to "Little Peggy O'More" for another season over the same territory. Mr. Trumbull is busy selecting a new list of plays for his popular star Miss Gould.

New Stock in West New York, N. J.

Geo. F. Smithfield is engaged to direct and produce four new plays to be presented at the New Comet Theater in West New York, N. J. The plays are "The Value of a Mother," "A Chance Every Girl Takes," "The Ingrate" by M. Kellensar, and "Sunshine and Showers," a new comedy by Geo. F. Smithfield. The company will be known as the Washington Stock Players headed by Francis Keeley and Constance Robinson.

PLAYERS OF PATERSON

PATERSON, N. J. (Special).—Percy Melton's selection for the Empire Players, week of Dec. 3-8, was the George Broadhurst success, "Bought and Paid For." The play gave every member in the cast an opportunity to do well and they all made good in their various roles. Harry Fischer as Jimmy Gilley, had the best chance of his engagement and he made the best of the same, giving a clean cut performance of the well-known comedy part. Frances McGrath as Virginia Blue did very effective work and merited the applause that the spectators so liberally bestowed upon her at each performance. Forrest Orr as the millionaire husband, proved capable. Percy Melton's and Victor Fletcher's stagecraft left nothing undone and a pleasing performance was the result. "Fine Feathers" should prove attractive week of Dec. 10-15.

J. C. BUSH.



ARTHUR HOWARD,
Leading Man of the Somerville, Mass.,
Players, Who Has Won Favor by His
Industry and Personality.

"YELLOW TICKET," SOMERVILLE

SOMERVILLE, MASS. (Special).—Clyde E. McCardle, manager: Michael Morton's play, "The Yellow Ticket," is the offering in which New England's stock company, the Somerville Theater Players, are seen the current week. It has been said that Somerville folks don't like anything in the theatrical diet as heavy as "The Yellow Ticket," but unless all indications to the contrary go wrong Somerville is going to eat it up, and relish it too. Adelyn Bushnell as Myria Varenka is splendid. Miss Bushnell gives a painstaking performance, neither making the role too quiet or overacting it. In the role she will no doubt receive unending praise for her truly remarkable portrayal. Arthur Howard as Julian Rolpi seemed much at home in the role and won the warm approval of everyone, leaving nothing to be desired. Brandon Evans as Baron Andrey was seen in what is beyond question the best thing he has done this season, giving a flawless clear-cut performance. John M. Kline as Monsieur Zlobatoff again demonstrated his ability to get any part over no matter how difficult. John Gordon, Grace Fox, Rose Gordon, John Dugan, Elbert Benson all contributed their equal share towards one of the successes of the season which it no doubt will be. Arthur Ritchie arranged the production which called forth nothing but praise on all sides. "For the Man She Loved," follows.

STEADY.

FOURTEEN WEEKS IN NEW HAVEN

NEW HAVEN, CONN. (Special).—The Hyperion Players in their fourteenth successful week, gave a splendid performance of "Mrs. Temple's Telegram." First honors are hardly possible as all of the big parts are so capably handled. June Morgan returned after a week's rest and was heartily welcomed back. As Mr. and Mrs. Temple Miss Morgan and DeForest Dawley brought scores of laughs from the big audiences. As Mr. and Mrs. Brown, Louise Farnum and Frank Thomas were screamingly funny. Both did particularly well with the dialect. Alfred Swenson as Frank Fuller, alias Brown, played the liar so well we almost believed him ourselves. Arthur Griffin as the butler with his "That's just what I was going to do" was very good. Mr. Griffin is the best comedian we have seen here. Lorie Palmer as Mrs. Fuller was clever, and Russell Fillmore and Faith Avery did very well in rather colorless roles. Piece was under the direction of Harry Andrews. "Playthings," Dec. 10.

Through the courtesy of the management Roscoe Reeves, one of Uncle Sam's minute men, gave a short talk on co-operation between the acts.

Each week there is a little two-sheet news given out between the acts which is printed by the management. It gives a short account of the next week's show, and runs pictures of the players with little news items. It has become very popular.

HELEN MART.

NORTHAMPTON'S NEW MAN

NORTHAMPTON, MASS. (Special).—Academy, Melville Burke, director: Week of Dec. 3 Harry Hollingsworth made his first appearance with The Northampton Players in "Hit-the-Trail Holiday" and was cordially received. On Dec. 7 an extra matinee for the National Red Cross was given. Teddy LeDuc and William H. Mallone appeared with the company in this week's play. Aline McDermott, who is doing such notably good work in Northampton as leading woman of the company, was welcomed back after a two weeks' rest. Business continues good. The continued illness of Jack Amory, who is still at the Dickinson Hospital, keeps him regrettably out of the cast.

MARY BREWSTER.

NO STOCK IN MINNEAPOLIS

The Modern Players Finish Their Season,
Leaving the Other Twin Lamenting

MINNEAPOLIS, MINN. (Special).—It is to be regretted that Minneapolis is once more without a stock company, that sterling organization, The Modern Players, who opened their season here Sept. 1 having made their final appearances in this city, week Nov. 25, in "The Little Girl God Forgot." Without question, The Modern Players, especially during the earlier weeks of their stay, were one of the best all-around stock companies ever assembled in this city. Many and varied were the plays offered by Manager Niggemeyer, outstanding among which was "Romance," and this production with Marjorie Foster in the leading role will linger long in the memories of Minneapolis stock-lovers. Another production worthy of special mention was "The Lily," which brought Florence Stone back to the city for a few weeks. Miss Stone was at her best in this play. A player who, by his consistently good work, made a warm spot for himself in the hearts of Shubert patrons was Arthur Holman, who has been with the company since its opening. Miss Gertrude Ritchie also has been a valued co-worker in the organization since the opening night. It is to be hoped that The Modern Players will soon return to Minneapolis, where a cordial welcome is sure to await them.

Manager Niggemeyer announces that he will show spectacular feature films at the Shubert, "The Italian Battle Front," being the first screen attraction, week Dec. 2, under the new policy.

CAROLINE BREDE.

EMERSON'S "DAIRY FARM"

LOWELL, MASS. (Special).—The Emerson Players, week of Nov. 26, presented "The Dairy Farm" and secured one of the season's biggest hits. Douglas Dumbrell as Nathan Hurley and Francesca Rotoli as Lucy played their characters to perfection, while the rest of the company also did very well in their characterizations. Week Dec. 3, the Players in "Her Unborn Child" and week Dec. 10, "The Other Wife."

I. C. BOLDUC.

WELCOME TO RUTH GATES

PORTLAND, ORE. (Special).—Ruth Gates, former leading woman at the Baker, was given a warm reception upon her return to the Alcazar Players in the role of Lady Babbie, week Nov. 18. The production was one of the best seen on this stage. Edward Everett Horton made the little minister a very real person. Typical elders were Walter Gilbert, Edward Harrington and Guy Reynolds. Bob Dow, by James Guy Usher, and Micah Dow, by Ann Winston, were picturesque characters.

JOHN F. LOGAN.

Fred R. Wascher is managing Oscar Graham's "My Country 'Tis of Thee" company, played to packed house, Nov. 21.

REPORTS FROM MIRROR CORRESPONDENTS

BILLINGS, MONT.

BILLINGS, MONT. (Special).—About the cheapest thing in the line of musical comedy that has been presented in Billings in a long time was "The Million Dollar Doll" at the Babcock, Nov. 24. The principals were worse than amateurs; the costumes must have been ten years old; the scenes, what few pieces there were, must have been in the storehouse for years, and the chorus—well, the less said about it the better. Let us hope that the "Million Dollar Doll" will never come this way again.

Saturday, Dec. 1, return engagement of that popular farce comedy, "Fair and Warner." Splendid company and a very fine production. The leading roles were capably handled by Betty Ross Clarke, Lillian Foster, Henry Stockbridge, and Raymond Walburn, while minor roles were ably handled by Arthur Larson, Ezra Walck, Joseph A. Bingham, and Betty Bile. Max Figma in "Nothing But the Truth," Dec. 11; "Turn to the Right," with the Chicago company, Dec. 12.

The Broadway Players opened an indefinite engagement at the American Theater, Nov. 26, presenting "The Barrier" as the opening bill. The plays will be changed twice a week. Week of Dec. 3, "When a Man Marries" and "A Little Bit of Heaven" will be offered. Miss Helen Shipman is leading lady.

EDWARD C. MARTS.

BUFFALO

BUFFALO, N. Y. (Special).—"Cheating Cheaters" was offered at the Isis Theater, Dec. 3-5. Cathleen Nesbitt, as Nan Carey, had been audiences thoroughly baffled and intent until the final curtain. Andrew Mack, Dec. 10.

At the Teck, Dec. 3-8, "Oh, Boy!" was the attraction. The presentation was delightful. Helen Shipman, as Jackie Sampson, furnished most of the comedy. "Eileen," Dec. 10.

At the Majestic, Dec. 3-8, Adeline Howard, in "The Girl Without a Chance," and a new company, played a return engagement, "Bringing Up Father Abroad" week of Dec. 10.

Servais Le Roy, with his associates, headlined at Shea's Dec. 3-8. Bert Melrose, the clown; George McKay and Ollie Ardine, O'Neal and Wansley were most entertaining. "Puss Puss," Jean Bedini's offering, was at the Gayety Dec. 3-8. "Somewhere Here, and Somewhere There," were the burlettas. "The Sightseers," Dec. 10.

The Hayashi Troupe headed the bill at the Lyric, Dec. 3-8. Marie Elise appeared in a playlet, "Apple Blossom Time."

J. W. BARKER.

LAST CALL!

THE CHRISTMAS MIRROR

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FORMS Saturday, December 15
CLOSE: Monday, December 17

THE DRAMATIC MIRROR CO
1493 Broadway, New York

"UNCLE SAM" IN CINCINNATI

Mammoth Production by the Rotary Club —Other Plays of the Week

CINCINNATI (Special).—A great deal of public attention is focused just now on a mammoth production called "Uncle Sam," given by the Cincinnati Rotary Club, at Emory Auditorium, Dec. 12. The book was written by Mrs. Wm. Smith Goldenburg, in collaboration with Ned Hastings, manager of H. F. Keith's, and Horace G. Williamson, a well known local writer. Modesty forbids that I should say how much of the music I wrote, but it took some time. Rehearsals have been going forward at both the Keith and Lyric theaters daily for three weeks, and quite an array of dramatic and vocal talent was specially trained for the production which was elaborately staged under the direction of Ned Hastings, of Keith's, C. Hubert Henck, of the Lyric Theater, and Charles Weigel, of the Alhambra.

Jane Cowl, in "Lilac Time," scored a real, artistic hit at the Grand, week Dec. 3-8. While not particularly complicated in plot, and although the action of the piece is unaccompanied by gun fire and the usual incidents of warfare, there is nevertheless a genuine war spirit that reflects present day conditions, and the play serves to bring the grim realities of the great conflict vividly to mind. The star was at her best in the role of Jeannine and her acting left nothing to be desired. We pass special mention to Orme Caldera, who played the part of Lieut. Philip Blythe, and Henry Stephenson, who was Major Holloway. The rest of the support was above the ordinary. Business fair.

"So Long Letty," at the Lyric, Dec. 2-9, seems in for a good week. The program tells us it is a musical farce, but we should not like to contemplate what would happen to the production if one Charlotte Greenwood, who plays the title role, were to be taken suddenly ill or jump her contract. Not that the rest of the principals are inadequate, quite the contrary. There just isn't the material with which to work. The company is a small one, but in these days of war one does not find fault if only six chorus men make their appearance at a moment when we would ordinarily expect a dozen. A specialty dance by Cunningham and Clements in the second act was a real sensation.

Faye Bainter, in "The Willow Tree," at the Grand, Dec. 10-15. "Her Soldier Boy," at the Lyric, Dec. 9-15.

WM. SMITH GOLDENBURG.

NEWARK, N. J.

NEWARK, N. J. (Special).—Oliver Morosco's laughing sensation, "Upstairs and Down," with the original Cort Theater cast, is the attraction at the Broad Street Theater and was given a most cordial reception to packed houses at every performance. Each and every member of the cast is an artist and the piece was thoroughly enjoyed. Week Dec. 10, David Warfield in "The Music Master."

Fox Terminal Theater: Annette Kellermann, in "A Daughter of the Gods," week Dec. 3, Special Red Cross Benefit, Friday morning at 10:30 A. M. Capacity business continues.

Mine's Theater: "Hip, Hip, Hurrah, Girls," is the attraction, week Dec. 3, with Ben Pierce and the diving belles. The chorus and musical numbers are far above the average burlesque show, and the patrons were greatly pleased with the performance in general.

Proctor's Palace: Clark and Hamilton, Mehlinger and Meyers, Jack Clifford and company, James Grady and company, and other clever Keith acts, rounded out a pleasing program. There is always a good clean first class vaudeville show to be seen at this theater. S. R. O. all week.

Lyric: Ten good vaudeville acts and motion pictures at this popular playhouse daily. The feature act this week, "Smart Folk," with twelve grand opera singers of quality, was given a rousing reception. Others who entertained were Hip Raymond, West and Allen, Homestead Singers, Moritt and Arnold, Musical Herberts, Ralph O'Connor and company, Anna Armstrong, and other star acts. Capacity business.

C. A. BIRNBOER.

MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Andlforth, Dec. 7, George Freeman, superintendent: Neil O'Brien and his minstrels scored a big hit as usual. Julien Doust and his French players pleased the people of that nationality with his different French plays.

Palace, Dec. 5, William O'Neil, manager: Vaudeville patrons were given a treat in Joels Flynn's Minstrels. Moore and West were also satisfactory.

J. J. MAHONEY.

VICKSBURG

VICKSBURG, Miss. (Special).—Walnut Street Theater, H. Mayer, manager: The attractions have been above the average. The following metropolitan attractions appeared: "The Beauty Shop," Nov. 22; the Irving Berlin musical attraction, "Stop Look and Listen," and Klaw and Erlanger's stupendous production of "Ben Hur," Nov. 26, 28, 29. Al. G. Field Minstrels, Dec. 7; "You're in Love," Dec. 8, and the great morality show, "Experience," Dec. 12-13.

The Saenger Amusement company, L. J. Pico, manager: Quality has been the watchword at the two motion picture houses of the Saenger Amusement company, namely, the Bijou Dream and the Alamo. One super attraction deserves mention, the Artercraft film, "The Woman That God Forgot," with Madame Farrar in the title role, Nov. 21-22; two days at the Alamo. It was learned that Jane Grey, light opera singer who was to appear at the Alamo Theater next week, fell down stairs at a hotel in Alexandria the other day and will be confined to a sanitarium for five or six weeks. Miss Grey has had a hard time lately. Her company went stranded in New Orleans and she was engaged at the Strand, one of Saenger's houses, to sing. Being routed over the circuit she only traveled as far as Alexandria where she suffered the broken limb. The Saenger employees headed by Billy Gueringer, made up a purse for the unfortunate lady's benefit. Mr. Pico, the local manager, and others contributing.

Mrs. Shail Yergler, pianist at the Bijou Dream, will be transferred after the first of the year to the Century Theater at Jackson, Miss. Saenger house, Louis Wolf, popular drummer at the Alamo, will also leave in the next few weeks for Houston, Tex., where he has a position. Every one here hates to see Louis leave, as he has been connected with the Alamo since it opened on Thanksgiving Day, 1911, and he and L. J. Pico at the piano are hard to beat when it comes to music.

OTTO WEINER.

NEW HAVEN

NEW HAVEN, Conn. (Special).—Shubert: "The Golden Goose" to good business, Dec. 3-8; "The 13th Chair," with Margaret Weyerly, Red Cross Matinee, Friday, Dec. 7; Harry Lauder, Dec. 10; Julia Sanderson and Joseph Cawthorn in "Rambler Rose," Dec. 11-12.

Olympia, Dec. 3-5; Marguerite Clark in "Rab's Matinee Idol," and Sessou Hayakawa in "The Secret Flame," Miss Sennett in "The International Sneak," Irene Audrey rendered several solos in very good voice. Good crowds. Madge Kennedy in "Nearly Married," and Jack Pickford in "Tom Sawyer," Dec. 6-8; Maurice W. Tobin's Kiddie Show, Dec. 8, morning. Special music by the forty piece orchestra at every performance.

As the decision has not been made on the entrance controversy yet the Palace Theater is still running photoplays. Dec. 3-5, Charles Richman and Anna Q. Nilsson in "Over There," Mae Murray in "A Mormon Maid." Concert by orchestra under direction of Ray Reilly with Francis Tierman as soloist. Capacity at all performances.

Bijou, Dec. 3-5: "Wedding Shells" with ten people was the feature act and went very well. The White Steppers, Turner and Grace, Wilbur Held and Millie de Laska, The Zepellins' Last Raid, Keystone Comedies, and Hearst's Weekly completed the bill. Capacity.

The Rialto, which opened in October, was closed Saturday night, Dec. 1. No reason was given by the management. No plans have been made for the future.

HELEN MARY.

PORTLAND, ORE.

PORTLAND, Ore. (Special).—"Watch Your Step" played to big business at the Hellig, Thanksgiving week. Heading the bill at the Orpheum was the elaborate musical comedy, "The Four Husbands." Crowded houses were the uniform rule. Charles and Henry Higoletto, in a novelty act, did much to make the Pantheas bill a great success. The Alcazar Players, at the Baker, did well with an excellent production of "The Squaw Man." Klinker and Blinker, with Ben Dillon and Al Franks, was the week's comedy vehicle of the Lyric Players. The Hippodrome featured "The Ten Dark Nights." The Grand featured Tudor and Stanton in "Ten Minutes in Frogland." The Ben Great Players presented "The Merchant of Venice" in the municipal Auditorium, Nov. 26, before a large audience. Most successful pictures were "The Woman God Forgot," at the Liberty, and "The Mormon Maid," at the Majestic.

JOHN F. LOGAN.

JERSEY CITY, N. J.

JERSEY CITY (Special).—A corking bill was put on at Keith's, Dec. 3-5; the usual packed houses prevail. The acts were by Werner and Amora's Trio in "Love's Frolic," and it went big. The Bison City Four, Milo Gizard, Hughes and Roscoe, excellent singers; Haywood Stafford and company in a dramatic playlet, "A Perfect Day," were fine. Josephine Lenhart did clever songs and dances. Pierre Le Maire had a comedy surprise in "35 a Minute." The El Roy Sisters danced on skates. Frank and Grace Belmont had a funny sketch. Melroy Sisters did a dainty song and dance. The feature photoplay was "A Case at Law," with Dick Hason and Pauline Curley the leads. Appearing Dec. 6-8: Joe Dealy and sister of this city, eccentric dancers; a miniature musical comedy, "Hunting for a Wife," with Jack Lyle, Gertrude Lang, Ben Lerner, Grace Lang and a chorus of ten people; McBride and Walker, comedy skit; Green and Pugh; "The Boys from Dixie," with a jazz band; John Eckert and company, sketch. "The Fuel of Life" was the photoplay with Belle Bennett in the star part.

With Harry Cooper, a popular comedian, at the head of a strong cast of favorites, the Sporting Widows' company drew well at the Majestic, Dec. 3-8. Deena Mack is the prima donna and is very pleasing. Jack Strouse and Irene Meera and Jean Pollock do fine specialties. "The Bon Tons," Dec. 10-15.

A special morning performance was given at Keith's, Dec. 7, to aid the American Red Cross. The gross proceeds were handed over, and a thank you bill was put on, to packed house.

The Elks celebrated memorial services at the Majestic, Dec. 2.

Jersey City Lodge, T. M. A., has secured Keith's Theater for its gigantic minstrels (one hundred people), Jan. 27. The Academy of Music has gone back to vaudeville and moving pictures. Keith's celebrated its eleventh anniversary Dec. 3-5, by putting on extra acts at each performance.

WALTER C. SMITH.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—At Harmaus Blocker Hall, Dec. 3-5, Theda Bara, appeared in the screen production of "Cleopatra." The famous vampire was seen to advantage as the siren of Egypt. The picture attracted large audiences. "Melodyland," a spectacular musical offering presented by a semi-local cast drew packed houses, Dec. 6-8. Harry Lauder, Dec. 14.

"Girl of Mine," Dec. 27-29.

An excellent vaudeville program was seen at Proctor's Grand, Dec. 3-8. Prominent on the bill were James and Bonnie Thornton, Fred Nice, Dora Dare, Larry Reilly and Harry Cooper.

The film features were Olive Thomas in "Indiscreet Corinne," and the usual Keystone comedy. The Golden Crook Burlesque company, featuring Billy Arlington, provided pleasing performances at the Empire for the week. Vaudeville and photo plays at the Majestic drew large attendances.

Michael Haggerty, for the past thirty years connected with the various Albany playhouses as a stage hand, was found dead in bed at his home Thursday morning. Heart disease is believed to have been the cause. Mr. Haggerty has been employed this season at the Majestic Theater and appeared in good health when he retired. He was well known by many of the old time actors and actresses playing the Capital City a quarter of a century ago. He is survived by the widow, a daughter and a son.

GEO. W. HERRICK.

SCRANTON

SCRANTON, Pa. (Special).—Academy: "The Girl Without a Chance," Nov. 20-Dec. 1, a very good comedy to big business. Adaline Howard, Fred Hubbar and John Justus merit special mention. "The Marriage Question," Dec. 3-5, with matinees. An excellent company and business. Andrew Mack in "Molly Dear," Dec. 7. Big advance sale. "Experience," week Dec. 10. Poli: Capacity greeted two excellent bills, week Dec. 3, with James Fraser, Jim and Flo Bognard in "Yuccatan" scored heavily. J. Warren Keane and company, Lillette, the Duquesne Comedy Four, the Bogansky Troupe, "Somewhere in France," and others; the photoplays, Douglas Fairbanks in "The Lamb," and Francis X. Bushman and Beverly Bayne in "The Voice of Conscience," pleased.

Strand: Douglas Fairbanks in "Reaching for the Moon," and "The Milk Fed Vamp," Dec. 3-5, and Madge Kennedy in "Rab's Mine," Dec. 6-8, to excellent business. Majestic: "The Monte Carlo Girls" held the boards the entire week, Dec. 3, and pleased excellent houses. Louis Graveure, baritone, and Samuel Gardner, violinist, gave a delightful concert at the Casino, Dec. 3, to a large and enthusiastic audience.

C. R. DERMAN.

RICHMOND, VA.

RICHMOND, Va. (Special).—Gus Hill's Minstrels played a three days' engagement at the Academy of Music, Nov. 29-Dec. 1, and matinee, Nov. 29-Dec. 1, to large and well pleased audiences. The company is a new organization in the minstrel field, and is headed by George Wilson, a veteran blackface comedian, and Eddie Mazier, who sang, danced and cracked jokes with the interlocutors, John F. Rogers and William H. Thompson. A few of the others in the organization were Herbert Crowley, John McShane, James Corrigan and John Burke. With its truisms and impressive dialogue as effective as ever, the modern morality play, "Everywoman" was presented at the Academy of Music, Dec. 3, 4, and matinee, Dec. 4, in thoroughly creditable style and with sumptuous stage settings, to capacity audiences. The principal roles of "Everywoman," sustained by Paula Shay, and that of "Nobody," by Percy Parsons, were impressively handled. Each principal in the play should be given great credit for particularly strong treatment of the various roles. The assisting members of the company must be complimented for beauty and for lending themselves adequately to the several scenes.

It is certainly unfortunate that the comedy "Mary's Annie" was billed at the Academy of Music for one night and matinee only, Dec. 5, as it is, by all odds, the cleverest light comedy that has been here in many a day. Presented at the Academy matinee and night, it made a tremendous hit with large audiences. Every one in the cast was good.

"Oh Boy!" at the Academy of Music, Dec. 7, 8, and matinee, Dec. 8.

In welcoming Secretary of War Baker to the city, Dec. 5, Richmond did her best. Practically the entire city turned out. Thousands lined the streets from the Capitol to the Auditorium. At least five thousand were seated and nearly that number turned away.

Moving pictures are doing splendid business at the Colonial, Bijou, Isis, Odessa, Rex, Bluebird and the Victor.

NEAL AND MCCONNELL.

OMAHA

OMAHA, Neb. (Special).—Starting Dec. 2 the Empress Theater is presenting a bill headed by William Trahnor and company. They have an interesting little skit. All three members of the company possess excellent voices. The Tiller Sisters, two young women with natural ability as comedienne, present an offering which they bill as, "More Power to 'Em." They sing one war song that is their own number, J. C. Roth and Happy Leander present an offering which they call, "Look at it Now," consisting of comedy talk and bicycle feats. The four Juggling Normans give their offering under the title of "Fighting Club Jugglers." Photoplay, Clara Kimball Young in "Maggie."

Risë Ferguson and Geraldine Farrar are the feature players at the Strand, Dec. 2. Miss Ferguson makes her initial film debut here in "Barbaric Sheep." In addition, the Pathe Weekly and Brady Photograph will be shown as well as a comedy.

Tuesday to Saturday, Geraldine Farrar will be shown in her second big feature, "The Woman God Forgot," with Wallace Reid, Herbert Rosworth and other well known Lasky players handling the principal roles. In addition, the Mack Sennett comedy, "An International Sneak."

The first anniversary of the Sun Theater, operated by the World Realty company, was celebrated last week. The reality company, composed of S. H. Goldberg, W. R. McFarland, Harry Bachman and H. L. Goldberg, is elated over the success of the Farman street amusement place and predicts a bigger year than ever next twelve months.

The Goldberg brothers, active in the management of the theater, and the World Theater company, have been in the moving picture business in Omaha for eight years. This concern has taken over the northwest corner of Fifteenth and Douglas streets, where it will erect some time during the next year another new modern theater.

"FRAN."

STEIN'S
FOR THE STAGE & FOR THE BOUDOIR
MAKE-UP

REPORTS FROM MIRROR CORRESPONDENTS

"ONCE UPON A TIME" IS AMERICAN

But Most of the Songs Are About Erin—First Big City Presentation Is the National Capital

WASHINGTON, D. C. (Special).—Chauncey Olcott, under the management of Cohan and Harris, after a three years absence, was the recipient of a most cordial welcome, week Dec. 3, at the National Theater, appearing as Terrence O'Shaunessy, in four chapters by Rachel Crothers, entitled "Once Upon a Time," a purely American play, the central character being an Irish-American inventor who living in a small Western town comes to New York to dispose of a newly patented machine and falls into the hands of an unscrupulous promoter who tries to trick him into selling his invention for a title of its value. All of which is incidental to a charming love story, during the course of which Mr. Olcott sings four strikingly taking songs. Come Back to Ireland and Me, My Irish Song of Songs, Little Columba, Do You Believe in Fairies and Once Upon a Time. An excellent company is seen in support which includes Edward Fielding, Elmer Grandin, Ethel Wilson, Jessie Ralph, Bonnie Marie and George Brennan. Ethel Barrymore follows in "Camille," with this skinner in "Mister Antonio," as the Happy New Year week offering. The current week at the Belasco, William Faversham presents George Bernard Shaw's "Misalliance." Macklyn Arbuckle scores a very pronounced success in the role of the great John Tarleton which gives him full sweep for his comedy talents. A very notable assisting cast includes Katharine Knudsen, Elizabeth Bladen, George Fitzgerald, Frederick Lloyd, Joseph McManus, Mrs. Edmund Gurney, Malcolm Morley and Philip Leigh. Monday evening, Dec. 17, Mme. Yvette Guilbert will appear in a recital of French songs.

The Boston Symphony Orchestra which was to have given the second of its concert series at the National, Dec. 4, was obliged to cancel its engagement. A ruling of the Department of Justice on the recent proclamation concerning enemy aliens, held that 23 members of the orchestra were barred from the District of Columbia. The Boston Symphony Orchestra has been subjected to criticism because its director,

Dr. Karl Muck, is a German subject. Manager C. A. Ellis of the orchestra in announcement of the cancellation and cause, states that the price of tickets for this concert only, would be refunded, inferring that the remaining concerts of the series will be given.

A feature of the second concert of the Philadelphia Orchestra at the National, Dec. 11, was the appearance of the French violinist Jacques Thibaud. The Philadelphia Orchestra Association announces that it has dispensed with the services of eight German and Austrian players of the orchestra who held only first papers of American citizenship. It has felt this was the only course which could be regarded as being compatible with the spirit and obligation of the times. The vacated positions will be filled with American musicians.

The program B. F. Keith's presents during the current week is Paul Dickey and company in "The Lincoln Highwayman," William Rock and Frances White, Mr. and Mrs. Jimmie Barry in "The Burglar," the Misses Campbell in "An Evening at Home in the South," M. and M. Mc. Alf Loyal and their clever dog "Toque," Frances Kennedy, Dooley and Nelson and Breucks Bronzes.

A number of bronze honor tablets have been ordered by B. F. Keith which will carry the names of the Keith employees who have joined the colors, one tablet to be placed in the lobby of each Keith theater with an additional one hung in the headquarters of the booking agency. The tablets are specially made and allows space for the inscription of the individual names in half-inch letters, the whole being topped with an immense bronze eagle. The tablets will be placed in position in January.

Mme. Frances Alda, prima donna soprano of the Metropolitan Opera Company, and Wynne Prye, the young American pianist, were heard in recital at the National, Dec. 13. Frank La Forge, the composer-pianist, was assistant artist to Mme. Alda. The proceeds of the recital went for the benefit of the Visiting Nurse League of the Church of the Covenant.

JOHN T. WARDE.

INDIANAPOLIS

INDIANAPOLIS (Special).—Nothing better in musical comedy has come our way in several seasons than "Her Soldier Boy," that played a short engagement at the Shubert Murat, Dec. 4-5. It is full of good things; good comedy full of laughs, an interesting story, melodious and beautiful music, much of it far above the average and exceptionally well sung by Forest Huff, always a delight to see, and Mabel Weeks, who sang the song Mother, beautifully, and Mabel Weeks with an unusually clear, high, rich soprano. Cyril Chadwick added his big share of the comedy and Marjorie Gatenon was a delight in his class. Mr. Crawford, who stands alone in the cast, having closed with the company in Detroit, Dec. 2. Mr. Irwin handled the role in a highly humorous manner that reached over the footlights to the last row and was a decided success. The Little Theater company, in "The Drawing of the Sword," Dec. 8; Maude Fulton in "The Brat," week Dec. 10. English's was dark, Dec. 3-5, with May Robson in "A Little Bit Old-Fashioned," Dec. 6-8. The Park offered "A Little Girl in a Big City," with Grace Bishop and others, week Dec. 2, followed by "My Honolulu Lou," week Dec. 9.

A highly entertaining bill at Keith's, week Dec. 2, was headed by Dorothy Regal and company in "Playing the Game," a mystery farce that lived up to its name. By far the most artistic and entertaining act of the bill was the Song sayings of George Whiting and Radie Hart, unusually clever. Both of them Herbert Lloyd in a Burlesque, Vaudeville Revue was a big laugh, the over fat and the over lean, Beeman and Anderson, exceptionally graceful skaters, Levitt and Lockwood and Jack LeVier, the Flying Monologist, who offers an act somewhat different, rounded out the bill.

All the theaters in town, except the Murat, which was dark on that date, joined in aiding the Red Cross by giving special performances Friday Dec. 7. At English's, May Robson was seen in "A Little Bit Old-Fashioned" at a special matinee; Keith's offered a morning performance, as did the Park with "A Little Girl in a Big City." The Lyric (vaudeville) and the Majestic (burlesque) had afternoon performances.

FALL RIVER

FALL RIVER, MASS. (Special).—Bijou, Dec. 3-7; Popping and Perry Manning and Hall, Williams and Mitchell, Nick Varga, Piquo, The Six Royal Huzzars, Mr. Ellmore and Violet Carlton Cook and Stevens, O'Brien Havel and Miss Valma, Hinkley and Cooper, "The Seven Pearls," "Hula-Hula Land," Pathe News, Corinne Griffith in "I Will Repay," "Who Is Number One?" "Are Waitresses Safe," "The Little Boy Scout," and Mary, to S. R. O. in "The Mate of the Sally Ann," to S. R. O. in "Academy," Constance Talmadge in "Scandal," "The Retreat of the Germans at Arras," "War Weekly," "A Domestic Round," "Over the Fence," Marie Walcamp in "The Red Ace," Mary McAllister in "Do Children Count," and Julian Eltinge in "The Clever Mrs. Fairfax," pleased large attendance Dec. 3-7.

Plaza: Clara Kimball Young in "The Dark Silence," "The Fighting Trail," "A O. Henry Story and George Walsh in "This is the Life," pleased good attendance, Dec. 3-7. Palace: American, Globe, Tower and Lyric; attract good attendance with well selected photo plays.

W. F. GEE.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—Keith's has an exceptionally good bill, Dec. 3-8, each act being classed as a headline act. "Mind Your Own Business," a one-act comedy play, is presented by Harry Beresford with excellent support, by Frederick Sumner, Isabel West, May Duray and Dorothea Sadler. Pat Rooney and Marion Bent are seen in a new act, entitled "My Town." Maleta Boncine, the celebrated European violin virtuoso and winner of the Mendelssohn and Joachim prizes, is heard in a few selections. She is accompanied by Harry Simpson as pianist. A clever and enjoyable act is given by Lester, the unusual ventriloquist, Cole, Russell and Davis appear in an act, entitled "Yeggs."

Pay's Emery and Majestic are showing first-class vaudeville and tiptop motion pictures, Dec. 3-8. The Emery, being under the same management as the Majestic, has been running musical comedy and drama for a short season and has returned to its original policy of vaudeville and photo-plays. First-class photo-plays and a few comedies complete the bill.

The Modern Theater, under the management of Mr. Dow, week of Dec. 3-8, Cohan and Harris' "On Trial," also Taylor Holmes' five-part comedy, "Two-Bit Seats," week of Dec. 10-15. Winston Churchill's great 10-part play, "The Cretians."

Empire, Virginia Pearson, in "Thou Shalt Not Steal," also Mary Anderson and Walt Whitman, in "The Flaming Omen."

Providence Opera House, "Love of Mike," a sure success. Colonial, Sam Howe's Big Show, "A Wife in Every Port" being the title. The scenic, having been closed for nearly two years, has reopened as a picture house, the admission being 5 cents—no war tax. O. Henry's story, "The Fatal Ring," featuring Pearl White, and "The Secret of the Borgias," Dec. 3-8, Palace, Royal, Casino and Bijou, to large attendance.

ELMER C. SMITH.

ELGIN

ELGIN, ILL. (Special).—Manager Newman had an extraordinary good vaudeville bill at the Grand Dec. 2, and the house was almost capacity at all three performances. Ernest Evans and Co. in a smart musical and dancing divertissement, headed the bill; dancing and singing fine—four people, piano and violin; costumes elegant; 20 minutes. "The Slacker" (three people), a war sketch, also made quite a patriotic hit; so did Marie Stoddard, singing comedienne.

A contract to bring eight super-features, among the famed and excellent Bluebird features, to the Temple each month, has recently been signed by Manager Vastion.

Thanksgiving Day at the Grand: William Hart, in "The Narrow Trail" (once picture), draw capacity at two matinees and two evening displays. Royle Woolfolk's tabloid musical comedy, 15 people, drew capacity at all three performances at Grand Nov. 25; costumes elegant, musical numbers tuneful and catchy. Joe Roberts, leading man, was good, but his jokes—bearing close to vulgarity—were not pleasing. Everybody here is paying the war tax "bit" and the managers report very little trouble.

Mrs. J. A. DUMMER.

HUTCHINSON, KAN.

HUTCHINSON, KAN. (Special).—Home Theater, W. A. Lee, manager; "Flora Bella," Nov. 28; good company to fair business. "Fair and Warner," Dec. 6. Convention Hall: The San Carlo Grand Opera company, Dec. 14; "The Garden of Allah," Dec. 1-5. Royal Theater, motion pictures; "Beware of Strangers," Dec. 3-4; Deluxe; "France in Arms," Dec. 5.

C. W. ORWALD.

BOSTON

BOSTON (Special).—There were numerous changes at the theaters here, Dec. 10. At the Colonial, The Punch and Judy company appeared in "The Arabian Nights," and it is likely that the play will attract large audiences during the brief engagement. "Furs and Frills," with Ernest Torrence, came to the Plymouth, and was most cordially received. The Shubert has Theda Bara in "Cleopatra," and for a time this house will present this popular motion picture. At the other theaters: Hollis, "The New Word," "Barbara's Wedding," and "The Old Lady Shows Her Medals"; Tremont, "Turn to the Right"; Park Square, "Upstairs and Down"; Wilbur, "De Luxe Annie"; Majestic, William Hodge in "A Cure for Curables"; Boston Opera House, "The Wanderer"; Copley, last week of "The Man Who Stayed at Home."

For six months the Henry Jewett Players have attracted large audiences to the Copley, as "The Man Who Stayed at Home" was timely and there are many soldiers and sailors in Boston who are naturally eager to see a war play. The company has done excellent work and if it had never been seen in any other play in Boston this organization would have made a name for itself by this piece alone. On Saturday, Dec. 22, the Jewett Players will give "Fanny's First Play," beginning their regular season with a Shavian comedy which is well liked in Boston.

The Wilbur was closed Wednesday evening, on account of an accident to one of the players in "De Luxe Annie." He met with an automobile accident and was so unnerfed that he found it impossible to appear that evening.

Before beginning his regular engagement last week at the Shubert, Harry Lauder appeared on Sunday evening at the Shubert and the Majestic, under the auspices of the Y. M. C. A. Both houses were filled with soldiers and sailors who gave close attention to the comedian's talk on the war. The audience sang the popular army songs of the day and among these, Pack Up Your Troubles in Your Old Kit Bag proved a great favorite. Over There and Booby's Broadway were close seconds to the Canadian marching song.

On Friday afternoon the Red Cross was benefited by performances at all of the theaters. Keith gave an extra performance at eleven in the morning, with the Governor and the Mayor present. The Wilbur began its extra performance at ten-thirty in the morning because Koshanara and her dancers were to appear in the afternoon. The latter entertainment drew most of the players, the morning performance had to be given on Saturday.

D. CLAPP.

LOUISVILLE

LOUISVILLE, KY. (Special).—Robert Mantell, a marked favorite with Louisville theatergoers, filled a week's engagement at Macaulay's in Shakespearean repertoire, Dec. 3-8. He was supported by a capable company, one member, Ralph Peters, being a native of Louisville. May Robson comes Dec. 10, for four nights in "A Little Bit Old-Fashioned."

The offering at the Gayety, week ending Dec. 8, was "After Office Hours," which pleased and filled well. The B. F. Keith Vaudeville House had an excellent week opening, Dec. 2, continuing the popular prices that have prevailed during the summer.

There has been no change in the steady prosperity of all of the moving picture places, with Dustin Farnum at the Strand, and Marguerite Clark at the Majestic. The special feature of the week was W. S. Hart in "Frolics of the Plains," and Alice Joyce in "The Fettered Woman."

All of the theaters gave special Red Cross matinees Dec. 10, and a handsome sum was realized for this most deserving cause.

New York representatives of B. F. Keith interests have been in the city for several days, with the idea of reopening the Mary Anderson Theater, which for several seasons has been a moving picture place, as a big time vaudeville theater, similar to other houses of the kind that they have in the larger cities. An unfortunate angle has presented itself through trouble with the local Musicians Union which may prevent the plan being carried out. It is earnestly hoped however this will not be the final outcome.

With thirty thousand soldiers at the cantonment, Louisville presents quite a martial appearance, and the amusement places are profiting as a result of the numbers of people who are attracted here, relatives and others, on account of the encampment.

Ex-Mayor Chas. F. Grainger, and his associate, Mat J. Winn, prominently identified with racing matters in the United States, contributed their bit by having the entire central enclosure at historic Churchill Downs, famous race course, planted in potatoes. The crop has been gathered, a very large one, and arrangements have been made, whereby for the Red Cross cause, the same was auctioned, Dec. 10. There was a parade, and R. B. Mantell presided in the auctioneer's box. The occasion had wide publicity, and a daily paper publishes a telegram from David Warfield, gracefully granting his permission that the tragedian should appear on this occasion in his own role, "The Auctioneer." The name of Chas. Scott is prominently mentioned as manager of the theater at Camp Zachary Taylor. Mr. Scott has been for a number of years interested in theatrical enterprises in Lexington, and was at one time resident manager of Macaulay's Theater, when that house was under the rule of Klaw and Erlanger.

CHARLES D. CLARKE.

APPLETON, WIS.

APPLETON, WIS. (Special).—"A Soldier's Bride," at the Appleton, Nov. 5, musical comedy with better and more comedy than music. Good business. "Very Good, Eddie," Nov. 12. Good company, excellent settings, good business, pleased audience. Vaudeville, good bills and better business. Nov. 7-12. Vaudeville, excellent acts, S. R. O., Nov. 14-18.

WILLIAM W. KISS.

BALTIMORE

BALTIMORE, MD. (Special).—One of the most delightful surprises of the season was given to local theatergoers at the Academy on Monday night when "Broken Threads," by Ernest Wilkes, which has been current for a month or so at the Fulton Theater, was presented in Baltimore for the first time. This play, which met with only fair success in New York, comes as a distinct surprise inasmuch as it reaches an unusually high standard of melodrama, surpassing in merit numerous other works of this type which have achieved success on Broadway in past seasons. "Broken Threads" is a rattling good drama of the Western type. The piece is well staged, and there is no earthly good reason why the "road" should not repudiate New York's verdict and give this melodrama a successful career.

That perennial laugh producing tonic "Twin Beds" has returned to town again for the fourth time, at Ford's, and was greeted with all the hilarity which marked its previous visits to this house. No comment on this farce is necessary at this late date, other than its popularity does not seem to have diminished in the least, or to have grown stale with the passing of time. While the present cast is not to be compared with players who made this farce such a delightful bit of foolery during its first year of success, they give a very good performance of a work that is practically actor proof.

The popularity of Julia Sanderson and Joe Cawthorn was never more conclusively demonstrated than during the engagement of "Rambler Rose," at the Academy last week, where they succeeded in registering an emphatic success, though handicapped by a rather poor starring vehicle. The exquisite charm of Miss Sanderson's personality, and the delightful humor and spontaneity which have always characterized Mr. Cawthorn's work, saved the day for "Rambler Rose." The engagement was most successful, and the audiences were large and enthusiastic.

Owing to one of our many "freak laws," of which we have more than our just share, the engagement of Chauncey Olcott, in "Once Upon a Time," had to be cancelled at Ford's during the past week. As the new Rachel Crothers play makes use of the services of a child, our guardians of morals and public safety deemed it very unwise to allow our theatergoers to witness the horrible spectacle of a child at manual labor, so they forthwith issued an edict forbidding the performance. Some provision should at once be made for the exclusion of theatrical performances from this law, as it was only a few weeks since when the management of the Boston Opera Company were haled into a local court and fined for permitting a child to take part in the performance of "Madame Butterfly," which, as every one knows, loses half its effective appeal if it becomes necessary to substitute a doll.

Owing to a change in bookings, Otis Skinner's engagement at the Academy for Christmas week, in "Mister Antonio," has been canceled, without much regret on the part of our theatergoers, as the play was presented at this same house last season. In its place we are to have a production of "The Hivers Girl," now current at the Amsterdam. This will probably be the second company which is now being organized, and Baltimore will most likely see the first performance on Christmas Eve.

William J. Doyle, chief electrician at the Academy, died very suddenly in this city during the past week. He enjoyed the unique distinction of having been on the staff of the Academy of Music since the house first opened. He enjoyed the acquaintance of hundreds of members of the profession and was held in the highest esteem by both Samuel P. Nixon and Harry Henkel. His death removes from our midst one of the best beloved of our small theatrical colony.

All the local houses held special Red Cross performances, Friday, Dec. 7, with excellent results.

Harry Lauder will give us a fleeting glimpse of his wonderful art, as he is booked to appear at the Auditorium for two performances on Christmas Eve.

I. B. KANIS.

CHICAGO

CHICAGO (Special).—Continued attractions for the week, Dec. 10, are: Blackstone—"Hamilton." Colonial—"Here Comes the Bride." Power—"Come Out of the Kitchen." Garrick—"The Passing Show of 1917." Olympia—"What Next?" Grand—"Why Marry?" Playhouse—"Seventeen." Princess—"The Man Who Came Back." La Salle—"Oh, Boy." Central Music Hall—"Candida" and "Medea."

"A Successful Calamity" (Gillette) closed Saturday at the Studebaker, after five weeks.

At the Illinois, Henry W. Savage begins a three weeks' engagement with "Have a Heart." "Johnny Get Your Gun" is at the Cort. Maurice Browne, founder, announced his cause, lack of Chicago appreciation of poetic drama.

EL PASO, TEX.

EL PASO, TEX. (Special).—Texas Grand, E. F. Maxwell, manager; Dark Dec. 2. Theater Crawford, E. F. Maxwell, manager; The Olive Oliver players are still playing to good houses. Week Nov. 25, they put on "The Common Law," week Dec. 2, "A Pair of Queens," week Dec. 9, "A Tidal Wave." The motion picture houses are all doing a fair business although they have advanced their prices.

Deming, N. M., ninety miles west of El Paso, on the Southern Pacific, has one of the large training camps for our soldiers, and the Raymond Teal Musical company which played a long engagement at the Crawford Theater in El Paso last season, is now playing to good houses in Deming. There are several motion picture theaters in Deming, and they all seem to be doing a good business. There are about 20,000 soldiers quartered there.

T. E. SHELTON.

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MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—It has been
many a day since the Metropolitan has experi-
enced such a remarkable week's business as was
recorded at that house week ending Dec. 1.
Winchell Smith's and John L. Golden's "Turn
to the Right" was the attraction, and each day
of the engagement witnessed long line-ups at the
box-office patiently waiting to buy tickets for the
stellar attraction. Comment on the play is super-
fluous; suffice it to say that it is a pastoral
comedy-drama with a decided "punch," and as
acted by the stellar organization seen here,
offered most delightful entertainment, as a re-
sult of which the Metropolitan exchequer was
swelled to abnormal proportions.

A mediocre production of "Stop! Look! Lis-
ten!" was the offering at this house for the
first half of week of Dec. 3; balance of week,
dark.

At the Shubert, week of Nov. 25, marked the
closing engagement of the Modern Players in
Minneapolis. Manager, Niggemeyer announces
that the Shubert will be devoted to film features,
the first of which "The Italian Battlefront" was
presented for the first time in this city week of
Dec. 2. With the Metropolitan dark part of
the week and stock no longer at the Shubert,
vaudeville and moving pictures reigned supreme.
The Orpheum, Pantheons, New Palace and New
Grand all offered well-balanced vaudeville pro-
grams and features were in order at the mo-
tion picture houses.

CAROLINE REEDS.

NASHVILLE, TENN.

NASHVILLE, TENN. (Special).—Tim Murphy,
Nov. 22-24, at the Vendome in "Pais First,"
was a treat to local audiences. Mr. Murphy has
played here before, but has never been seen to
better advantage than in the present vehicle.
"Pais First" is a dramatization of the novel
of the same name, and is from the pen of
Francis Perry Elliott, who is a Nashville man.
The play is full of love, romance and adventure,
humor, pathos and wit. Glen White does some
splendid work. By a coincidence, "Pais First"
and "I Was a Boy" (O. Henry's "A Municipal
Report"), at the Strand Picture Theater,
both with settings laid in, or near this city, were
shown during the same week.

"The Beauty Doctor" was the Vendome at-
traction Nov. 29-Dec. 1. Crowded houses greeted
the company Thanksgiving matinee and night,
but attendance at other performances was not
so large. Frank Shea as Dr. Arbutus Budd,
"The Beauty Doctor," filled the bill splendidly,
though his voice might have been improved upon.
Paula Temple, as the doctor's ward, is good
looking; she did some very good work in the way
of singing and dancing. Alice Southern, the
pretty blonde bookkeeper, Jack Craft pictures,
Hinda Haland were models of the terpsichorean
art. "The Beauty Doctor" is a clever three-
act musical comedy.

Mason's "Green Stockings," Dec. 7, at the
Vendome by the Vanderbilt University Dramatic
Club. The ever popular "Peg o' My Heart" at
the Orpheum (International Circuit), to big
houses.

MARY ROBERTA STEADWELL.

PENNSYLVANIA NOTES

At Snow Shoe, Pa., a fine new film house has
just been completed, with a seating capacity of
about five hundred, having been financed by the
Kelly Bros., coal operators, and will be run and
managed with a nightly change, by Louis Men-
shaw. The building is of brick, semi-fireproof
and well adapted for the picture business.

At State College, Pa., the Nittany Theatre runs
with a nightly change of show, using Triangle,
Paramount, Goldwyn and Art Craft pictures.
Linn Blackford, the manager, includes the tax
in the price of admission at even money, as he
also does at the Pastime Theatre, also managed
by him, which runs shows Friday and Saturday
nights only, using Fox, Triangle, etc. "In-
tolerance," Dec. 12.

At Bellefonte, the Garman Opera House
had three shows during November, and paid a
government tax of \$165. They collected the tax
off the patrons. "Bringing Up Father," Dec. 8,
and "Step Lively," Dec. 10. The Seaside Tri-
angle, Paramount, Artcraft, Goldwyn and Metro
features, changing nightly. The tax is added to
the ticket. Brandman's Lyric Theatre is run-
ning Bluebird, Universal and Mutual films, the
tax being included in the price of the ticket.

Geo. T. Bush.

ELMIRA

ELMIRA, N. Y. (Special).—"Experience"
pleased five large houses at the Lyceum, Nov. 29-
Dec. 1. The Russian Symphony Orchestra de-
lighted a fair house, Dec. 5; Andrew Mack,
Dec. 6; Orban's Cockatoo, Kinney and Clark,
Jimmy Shea, Wanted a Wife, Dingley and
Norton, Manning, Feeley and Knoll, and "Second
Childhood," drew capacity to the Majestic, Dec.
3-5. The Regent offered Vivian Martin, Mary
Pickford and Pauline Frederick; the Colonial,
Mary Miles Minter, Juliette Day and Charlie
Chaplin; the Amuse, Franklin Farnum, Douglas
Fairbanks and Pearl White.

J. MAXWELL BEERS.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this depart-
ment closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach
us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Froh-
man, Inc.): Toronto 10-15.
AFTER Office Hours (Arthur
C. Alston): Columbus 9-15.
ANGLIN, Margaret: Phila.
Nov. 8-Indef.
ARABIAN Nights: Boston 10-
22.
ARLINS, George (Klaw and Er-
langer and George C. Tyler):
Chgo. Nov. 26-Indef.
ART and Opportunity (Rich-
ard Lambert): N.Y.C. Nov.
26-Indef.
BARRIE Plays (Chas. Froh-
man, Inc.): Boston 3-22.
BEN HUR: Louisville 14-15,
Indianapolis 24-29.
BIRD of Paradise (Oliver Mo-
rosco): Kansas City, Mo. 9-
15, St. Joseph 16-17, Topeka,
Kan. 18, Wichita 19.
BLIND Youth (Lou Tellegen):
N.Y.C. 8-Indef.
BOOMERANG, The (David
Belasco): Phila. Oct. 20-Indef.
BRAT, The (United Producing
Company, Ltd.): Midland,
Can. 12, Barrie 13, Kitchener
14, Brantford 15, Orillia 17,
North Bay 18, Sudbury 19.
BROKEN Threads (Henry B.
Harris Ltd.): Balto. 10-15.
BUSINESS Before Pleasure (A.
H. Woods): N.Y.C. Aug. 15-
Indef.
CHEATING Cheaters (A. H.
Woods): Rochester, N. Y. 13-
15.
COME Back to Erin: Phila. 9-
15.
COME Out of the Kitchen
(Henry Miller): Chgo. Nov.
19-Indef.
COUNTRY Cousin (Klaw and
Erlanger and G. Tyler):
N.Y.C. Sept. 9-Indef.
DADDY Long-Legs (Henry Mil-
ler): B'klyn. 10-15.
DE LUXE Annie (Arthur
Hammerstein): Boston 3-
Indef.
DITTRICHSTEIN, Leo (Cohan
and Harris): N.Y.C. Nov. 21
Indef.
DREW, John (John D. Wil-
liams): B'klyn. 10-15.
EVERYWOMAN (Henry W.
Savage): Charlottesville, Va. 11,
Staunton 12, Roanoke N. C. 13,
Danville 14, Greensboro N. C. 15,
Rocky Mount 17, Raleigh 18,
Durham 19.
EYES of Youth (Messrs. Shu-
bert and A. H. Woods):
N.Y.C. Aug. 22-Indef.
FAIR and Warner (Selwyn and
Co.): Rochester, N. Y. 10-12.
FAIR and Warner (Selwyn and
Co.): Spokane, Wash. 10-11.
No. Yakima 12, Seattle 13-15.
FISKE, Mrs. (Klaw and Er-
langer and G. Tyler): N.Y.C.
Nov. 19-Indef.
GEORGE, Grace (William A.
Brady): N.Y.C. Oct. 13-Indef.
GILLETTE, William (Arthur
Hopkins): Chgo. Nov. 5-Indef.
GIRL Without a Chance (Rob-
ert Sherman): Vancouver, B.
C. 17-22.
GIRL Without a Chance (Rob-
ert Sherman, Western): Cald-
well, Ida. 11, Vale 12, Payet-
to 13, Baker City, Ore. 14-15.
GIRL Without a Chance (Rob-
ert Sherman, Eastern):
Schenectady, N. Y. 10-11.
Amsterdam 12, Lowell 13,
Carthage 14, Watertown 15.
GOOD for Nothing Husband
(Robert Sherman, Eastern):
Durham, N. C. 11, William-
son 12, Washington 13,
Raleigh 15.
GOOD for Nothing Husband
(Robert Sherman, Western):
Winnebago, Minn. 10, Fair-
mont 11, Wells 12, Le Sueur
14, St. Peter 15.
GOOD Morning, Rosamond
(Messrs. Shubert): N. Y. C.
10-Indef.
GYPSY Trail (Arthur Hop-
kins): N.Y.C. Dec. 4-Indef.
HERE Comes the Bride (Klaw
and Erlanger): Chgo. Nov. 25
Indef.
HODGE, William (Messrs. Shu-
bert): Boston Nov. 19-Indef.
JOHNNY Get Your Gun (John
Cort): Chgo. 2-Indef.
KELLER, John E.: Moose
Jaw, Can. 10-11, Calgary 13-
22.
LILAC Time (Selwyn and Co.):
Pittsburgh 10-15.
LOMRARD, Ltd. (Oliver Mo-
rosco): N.Y.C. Sept. 24-Indef.
MACK, Andrew (Walter San-
ford): Buffalo 10-15, Wil-
mington, Del. 17-19.
MAN Who Came Back (Wil-
iam A. Brady): Chgo. Sept.
25-Indef.
MANTELL, Robert B. (Wm.
A. Brady): Cinl. 17-22.
MARRIAGE Question (Rowland
and Howard): Indianapolis
9-15.

MARY'S Ankle (A. H. Woods):
N.Y.C. 10-15.
MELTING of Molly (Messrs.
Shubert and McKay): Bos-
ton Nov. 26-Indef.
MILLIONAIRE and the Shop
Girl: Rochester 9-15.
MISALLIANCE (William Fa-
verham): Washington 10-15.
MONTANA: Stuart, Nebr. 11,
Royal 12, Plainview 13, Mead-
ow Grove 14, Petersburg 15.
MOTHER Carey's Chickens
(John Cort): Pittsburgh 3-
Indef.
NAUGHTY Wife (Selwyn and
Co.): N.Y.C. Nov. 17-Indef.
NOTHING But the Truth (Co.
1, Anderson and Weber):
Phila. 3-Indef.
OLIVET, Chaucery (Cohan and
Harris): Washington 10-15.
ONE Girl's Experience: Detroit
9-15.
PALS First (J. Fred Zimmer-
man): Montreal 17-22.
PATTON, W. B. (Frank
Smith): Perry, Ia. 11, Grin-
nell 12, Marengo 13, Brook-
lyn 14, New Sharon 15, Traer
17, Waterloo 18-20.
PEG o' My Heart: Louisville
9-15.
PIPES of Pan (Selwyn and
Co.): N.Y.C. Nov. 6-Indef.
POLLY With a Past (David
Belasco): N.Y.C. Sept. 8-
Indef.
POST, Guy Bates (Richard
Walton Tully): N.Y.C. Sept.
4-Indef.
ROBSON May (Augustus Piton
Inc.): Louisville, Ky. 10-13,
15.
SEVENTEEN (Stuart Walker):
Chgo. Nov. 1-Indef.
SKINNER, Otis (Chas. Froh-
man, Inc.): Columbus O. 10-
12, Zanesville 13, Parkers-
burg, W. Va. 14, Wheeling
15.
STORY of the Rosary: Worces-
ter, Mass. 9-15.
TAILOR-MADE Man (Cohan
and Harris): N.Y.C. Aug.
27-Indef.
TIGER Rose (David Belasco):
N.Y.C. Oct. 3-Indef.
12th Street (William Harris):
N.Y.C. 10-15.
TRAIL of the Lonesome Pine
(O. E. Wee): Huntington, W.
Va. 11, Parkersburg 12,
Grafton, Md. 14, Cumberland
15.
TURN Back the Hours: Mil-
waukee 9-15.
TURN to the Right (Winchell
Smith and John Golden): Bos-
ton Oct. 1-Indef.
TWIN Beds: Balto. 10-15.
UNCLE Tom's Cabin (Wm.
Kibbie): Iowa Falls, Ia. 11,
Tulsa 12, Des Moines 13.
UPSTAIRS and Down (Oliver
Morosco): Boston 3-Indef.
UPSTAIRS and Down (Oliver
Morosco): N.Y.C. 10-15.
VERY Idea (Anderson and
Weber): N.Y.C. Aug. 9-Indef.
WANDERER, The (Elliott,
Comstock and Gest): Boston
Nov. 22-Indef.
WASHINGTON Square Play-
ers: N.Y.C. Oct. 31-Indef.
WHAT'S Your Husband Do-
ing? (Robert-Jordan Co.,
Inc.): N.Y.C. Nov. 13-Indef.
WHICH One Shall I Marry?
(Rowland and Howard):
Paterson, N. J. 13-15.
WHY Marry: Chgo. Nov. 5-
Indef.
WILLOW Tree (Cohan and Har-
ris): Cinl. 10-15.
WILSON, A. H. (Sidney B.
Ellis): Johnson City, Tenn. 12,
Bristol 13, Roanoke, Va. 14,
Lynchburg 15.

PERMANENT STOCK

BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hath-
away's.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera
House.
BUTLER, Pa.: Lyric.
CHESTER, O.: Family.
DENVER: Denham.
DES MOINES: Princess.
DETROIT: Adams.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Crawford.
GREEN BAY, Wis.: Bijou.
HALIFAX, N. S.: Academy.
HAWKINS, Mass.: Academy.
HOBOKEN: Strand.
HUTCHINSON, Kan.: Home.
JAMESTOWN, N. Y.: Sam-
uel's Opera House.
JERSEY CITY, N. J.: Acad-
emy.

MINSTRELS

KANSAS CITY, Mo.: Grand.
KOKOMO, Ind.: Sipe.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MANCHESTER, N. H.: Audi-
torium.
MINNEAPOLIS: Shubert.
NEWARK: Orpheum.
NEW HAVEN, Conn.: Hype-
rion.

MINSTRELS

DUMONT'S: Phila. Sept. 1-
Indef.
FIELD, Al. G.: Grenada,
Miss. 11, Jackson, Tenn. 12,
Calro, Ill. 13, Paducah, Ky.
14, Owensboro 15, Columbus,
O. 16-24.
MISCELLANEOUS

MISCELLANEOUS

THURSTON the Magician (R.
Fisher): Peoria, Ill. 9-12.

NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Acad-
emy of Music.
OAKLAND, Cal.: Playhouse.
OKLAHOMA CITY, Okla.:
Palace.
OMAHA: Brandeis.
PATTERSON, N. J.: Empire.
PHILADELPHIA: Knicker-
bocker.
PITTSBURGH: Pitt.
PITTSBURGH: Schenley.
PORTLAND, Ore.: Baker.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN ANTONIO, Tex.: Grand.
SAN FRANCISCO: Alcazar.
SEATTLE, Wash.: Wilkes.
SIOUX CITY, Grand.
SOMERVILLE, Mass.: Somer-
ville.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
VANCOUVER: Empress.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Winnipeg.
ZANESVILLE, O.: Orpheum.

OPERA AND MUSIC

BRINGING Up Father (Gus
Hill): Buffalo, 9-1.
CHERRY Up (Charles Dilling-
ham): N.Y.C. Aug. 23-Indef.
CHU Chin Chow (Elliott,
Comstock and Gest): N.Y.C. Oct.
22-Indef.
DOING Our Bit (Messrs. Shu-
bert): N.Y.C. Oct. 13-Indef.
EILEEN (Joe Weber): Buf-
falo 10-15.
GRASS Widow (Madison
Corey): N.Y.C. 3-Indef.
HANS and Fritz: Cleveland 9-15.
HAVE a Heart (Henry W. Sav-
age, Western): Chgo. 2-22.
HAVE a Heart (Henry W. Sav-
age, Eastern): Birmingham,
Ala. 12, Anniston 13, Selma
14, Mobile 15, New Orleans
16-22.
HER Regiment (Joe Weber):
N.Y.C. Nov. 12-Indef.
HER Soldier Boy (Messrs. Shu-
bert): Cinl. 9-15.
HITCHCOCK, Raymond: N.Y.
C. June 7-Indef.
HONOLULU Lou: Indianapolis
9-15.
KATZENJAMMER Kids: Kan-
sas City 9-15.
LAND of Joy: N.Y.C. Nov. 1-
Indef.
LEAVE It to Jane (Wm. El-
liott, Comstock and Gest):
N.Y.C. Aug. 23-Indef.
LURE of the City: Chgo. 9-15.
MAYTIME (Messrs. Shubert):
N.Y.C. Aug. 16-Indef.
MISS 1917 (Dillingham and
Ziegfeld): N.Y.C. Nov. 5-
Indef.
MUTT and Jeff (Gus Hill):
Chgo. 9-15.
NEWLY Weds' Grown Up
Baby: Phila. 9-15.
ODDS and Ends of 1917 (Nor-
worth and Shannon): N.Y.C.
Nov. 19-Indef.
OH, Boy! (F. Ray Comstock):
Chgo. Aug. 21-Indef.
OH, Boy! (F. Ray Comstock):
N.Y.C. Feb. 20-Indef.
PASSING Show of 1917
(Messrs. Shubert): Chgo.
Nov. 26-Indef.
POM Pom (Henry W. Savage):
Pittsco 10-20.
RAINBOW Girl (Klaw and Er-
langer): Phila. 3-Indef.
RAMBLER Rose (Chas. Froh-
man, Inc.): Stamford, Conn.
10, New Haven 11-12, Hart-
ford 13-15.
RIVIERA Girl (Klaw and Er-
langer): N.Y.C. Sept. 24-
Indef.
SO Long Letty (Oliver Mo-
rosco): Detroit 10-15.
STONE, Fred (Chas. Dilling-
ham): N.Y.C. Oct. 16-Indef.
STOP! Look! Listen! (F. A.
Wade): Galveston, Tex. 11-12,
Houston 13-14, Breunham 15,
New Braunfels 16, Sam Mar-
cus 18.
STOP! Look! Listen! (Perry
J. Kelly): Red Wing, Minn.
11, Rochester 12, Albert Lea
13, Faribault 14, Mankato 15,
New Ulm 16, Brookings S.
Dak. 18, Aberdeen 19.
VERY Good Eddie (Marbury
and Comstock): Montreal
10-15.
WATCH Your Step (L. S.
Leavitt): Seattle, Wash. 9-12.
WHAT Next? (Oliver Mo-
rosco): Chgo. Nov. 25-Indef.
YOUNG In Love (Arthur
Hammerstein): Phila. Nov.
26-Indef.

MINSTRELS

DUMONT'S: Phila. Sept. 1-
Indef.
FIELD, Al. G.: Grenada,
Miss. 11, Jackson, Tenn. 12,
Calro, Ill. 13, Paducah, Ky.
14, Owensboro 15, Columbus,
O. 16-24.
MISCELLANEOUS

MISCELLANEOUS

THURSTON the Magician (R.
Fisher): Peoria, Ill. 9-12.

JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (Special).—Friday, Dec. 7,
Red Cross Day, all theaters gave the proceeds of
their matinees to the organization.
Family Theater, Dec. 3-9: Jack Roof Breeze
Girls. Friday night a dancing contest on the

stage; Saturday afternoon a reception for the
children. Mozart, Dec. 6-8: Bernivell Bros. and
pictures. Winter Garden, Dec. 5-6: "Princess
Virtue"; Dec. 7-8, Olga Petrova; Dec. 10-11,
Elsie Ferguson in "Barbery Sheep." Bijou,
Dec. 5-6: "The Painted Madonna."
A. L. LANGFORD.

WHAT THEY'RE DOING IN AUSTRALIA

"Turn to the Right" and the "New Henrietta"—Marie Tempest and Graham Browne—Maude in "Grumpy"

SYDNEY, AUSTRALIA (Special Correspondence, Nov. 10).—J. and N. Tait's Comedy company touring the Commonwealth with "Turn to the Right," have struck another gold mine in "The New Henrietta." The company played Brisbane and Newcastle to record business and left themselves only a few hours to travel from the latter town to Sydney to catch a steamer to Launceston and Hobart (Tasmania) at midnight to play two extra nights, so great was the demand for accommodation. Teddy Gravestock is touring the company, which includes John Junior, W. F. Richardson, Stapleton Kent, G. Chalmers, Maurice Dudley (stage manager), Lisette Parkes, Nancy Stewart, Eileen Sparks, Gaston Mervale (producer) Reginald Long, formerly local correspondent of New York and a clever amateur, has been taken up by Mr. Mervale, who predicts great things for him. He was a protégé of the writer's (as an amateur) before taking the professional engagement, and is a clever writer, although only a lad of 18. This firm is also touring the clever and world-famous Charismatic Bros. in their musical recitals, with much artistic and financial success. Their season at the Sydney Conservatorium in June, July and August were remarkable for the amount of enthusiasm displayed by large audiences. Michael is to marry Mary Rogers, a daughter of T. H. Rogers (sugar king) of Vancouver, immediately on arrival there; he is the eldest of the party.

John Junior, of Tait's "Turn to the Right" company was suddenly taken ill with gastritis three nights before the Sydney season closed and had to be conveyed to and from the theater in a car which a doctor was in attendance "behind" during the shows. "Johnnie" never failed to appear each time.

Adeline Pearce, formerly stage manager with the "Peg o' My Heart" company and various other combinations, and husband of Eileen Sparks, of "Turn to the Right" company, left for New York with E. J. Tait on a business tour selecting plays. "Ad" is a very popular member of the profession out here and was with Muriel Starr during the whole of her tour. He is also a bosom friend of E. Willard Morrison, another sterling American to do good and thorough work here and is well known personally to hundreds of American artists who have been this way.

Fuller's recently opened another theater at Newtown and advertise it as the most up-to-date of all theaters in the state. The Majestic is at present housing short revues and vaudeville turns, but if support is forthcoming other and larger attractions will follow. Marcel and Fallon, Bert Le Blanc's company of travesty stars, Jake Mack, Carlton Chase, Mike Connors, Queensla Paul, Winnie Knight, George Wheeler, Leonard Nelson and others were there week of Aug. 14.

Maude Fane in future will lead the J. G. Williamson Musical Comedy company and will commence in "The Girl in the Taxi" for one week before doing "You're in Love," at Her Majesty's, Sydney. Dorothy Brunton has said good-bye to Australia publicly and goes abroad seeking world fame and a return of recognition. Fred Maguire, Bob Greig, and Charles H. Workman are the main male supports for Miss Fane.

The Royal Comies at His Majesty's, Melbourne, are doing another series of popular revivals. "The Mikado" went up two weeks ago with a great reception, and the combination was suggested for the occasion by G. Villiers Arnold in the name part, and transferring Charles H. Workman for "Ko Ko"; the former has now definitely rejoined the firm with this company.

Tempest, Maude, et al. Marie Tempest and Graham Browne completed their all too short season of about ten weeks in "The Marriage of Kitty," "Good Gracious Annabel," "Penelope" and "Mary Goes First." Frank Harvey, Sydney Stirling and Leslie Victor (excellent juvenile), Victor Taitall (also stage manager), Gwen Burroughs and Ethel Morrison were the others associated with the star in a season of phenomenal success. Victor Taitall in "Penelope" was one of the surprises (as a nervous patient) of the season and scored well for such a small part. All left for Brisbane Aug. 30.

Cyril Maude followed Marie Tempest at the Criterion, Sydney, and opened in "Grumpy," Aug. 11 to capacity business, despite the fact that there are no means of transit owing to a railway and tramway strike. Despite the existing trouble, the popular actor-manager has suffered no decrease in his houses; the Monday, week after opening, was a record night. Jimmy Macauley and Rex Weston are alternately smiling and counting the shekels for the Williamson directorate who is doing the tour. J. Gatenby Bell, Edwin Lester, Harold Ransom, Dorothy Cumming, Betty Murray, Stella Peyton and a few others assist a wonderful impersonation. "Fair and Warner" and "A Little Bit of Flirt" were staged for a few weeks at the Adelphi by the enterprising Fuller management, but the company had to lay by for the time being on account of the strike. Carrie Moore, Daisy Atherton, May Nightingale, Thomas A. Braddon, Percy Marmont and others were engaged with this company.

In "Look Who's Here," Sydney James and Jack Waller have discovered and invented a wonderful varied entertainment. It is without doubt one of the best entertainments visiting Sydney for years; they are "canned" at the Palace and comprise about 30 first-class artists. Madeline Rosseter, Ceila Gold, Sydney Hollister, E. W. Desmond, Fred Deane, Herbert Walker, George Gray, Wyle Watson and Gregory Ivanoff are the centre of attraction. Cecil Mayne is acting as secretary for this management during L. J. Tait's visit to the U. S. A.

Dora Oberman, Alcega (special musical act), Jolly John Larkins (palak of mirth), the two Philmers, comprise the first, and Bert Le Blanc's new travesty stars the second part of the Ben J. Fuller, National Amphitheater, Sydney. Notwithstanding unsettled conditions prevailing here, this theater manages to "fill" twice a day. Jack Mungrove is now in front vice Darcy Perry, who has resigned; the former has been transferred from Melbourne and is a very popular "pro" over there he is, too, with a steady business capacity.

With Bros. circus, owing to the existing trouble and strikes in the "smalls" are disbanding for the time being and have canceled all their New South Wales dates and elsewhere until the middle of October. Jack Brownlow is kept busy lately with numerous small concerts and tours.

Freddy and Mrs. Shipman passed through Sydney recently and engaged artists for their projected vaudeville tour through the East and Malay States; as there are a number of "pros" resting, several fine turns were booked. They all sailed early in August and opened at Bombay Aug. 28, all being well; his two pictures, "Nightingale's Daughter" and "Daughter of the Gods," featuring Annette Kellermann are still in demand throughout the country.

Picture Combine

The news of the decade in the "picture world" is the taking over of all the Waddington theaters, which include the most up-to-date houses in Sydney, viz.: Strand, Globe, Grand, Majestic and King's Cross by the Union Theaters, Ltd. This combine, by this action, now controls all the leading picture theaters in Sydney, about 25 in all. Frank Waddington (late managing director), it is understood is retiring. He has been an interested subscriber to THE MIRROR for some years and is loud in his praise of same. Hugh D. Wilson (late general manager for W. S. Ltd.), is to join the new firm. The Lyceum, Crystal Palace, Colonial, Empire, Lyric and Olympic are amongst the numerous other houses under this firm's management. W. Barrington Miller is at the head of the organization, and a very large and business-like concern it is. Bert Bailey and Julius Grant, always the latest in enterprise, have just started a long Shakespearean season at the Royal, Melbourne. The performance was most favorably commented upon by the Melbourne press. They opened in "Much Ado About Nothing," produced by Ian MacLaren.

T. H. Balke has abandoned for the time being all his other various Winter entertainments and is centering his energies on his new fad, "The Madiana," in a series of topical revues produced in the various suburbs. After touring since Christmas the "Bunyip" Panto company recently disbanded in Melbourne. Pearl Ladd, fairy queen and star of the show, has joined her husband, Villiers Arnold, with the Royal Comic Opera company, and should be a valuable member. She will join her old Gilbert and Sullivan confreres, Gladys Moncrieff, in this crowd. Ceila Gold, Frances Young and Minnie Love are also with them. Signor and Signora Cappelli (late of Gaudin's Italian Opera company, will shortly commence an extended concert tour, under the energetic Fullers (Ben J. and John, Junior), embracing all this firm's Australasian theaters. They have already secured A. Burns, Agnerina Ruess and Signor Sennet, the brilliant and lively baritone of the same combination to help swell the artistic side of the show. Several instrumentalists of note go with them; they will later tour the country towns.

Harold A. Bowden, manager for Tait's in New Zealand, writes saying his company, headed by Barry Loppin and Fayal Barry, are doing quite as well as expected although the strike and trouble has reached the outer Dominions. They are playing "Very Good Eddie" and "The White Chrysanthemum."

The "Jack and the Beanstalk" pantomime company have reorganized and are to play "Mr. Manhattan," with Louis Kimball in the name part, opening in this month. Tait's company in "Out There" failed to hit the crowd as hard as was expected. Sara Allgood played "Auntie Annie," supported by Tim Hogue; Doris Gilham, Beatrice Yaldwyn, Cyril Mackay and Kay Souper in the other parts; they recommence their tour shortly.

Daddy Long-Legs, with Charles Waldron and Kathlene Macdonnell, Louis Kimball, Billy Malton, Plimpton Wilson, Arthur Cornell, Emma Temple is drawing record attendance at the Princess, Melbourne. Kathlene Macdonnell shortly appears in "Romance" and "L'Alcion."

BATES H. HARRON.

STUEBENVILLE, O.

STUEBENVILLE, OHIO (Special).—Victoria Theater, Joe Yeager, manager: Bill Deed, 2-5 contained a particularly festive evening in their varied lines and others partaking of the regulation vaudeville stock. Jack Reddy in his impersonation of the dope fiend pleased. Myrtle Moody in song impersonations and dances brought forth generous applause and four curtains. The Montana Four, a quartette with harmony and comedy, amused and were well taken. Raymond Knox in comic stories was well received, in fact the entire bill was one of the best seen in Steubenville this season. Mr. Yeager, the manager, knows the kind of bills that please and getting the best obtainable, knowing he will receive the hearty support of all.

Harold Square Theater, Wm. Shafer, manager: "The Red Cross Nurse," a splendid bill that thoroughly pleased the public and played to a B. O. every performance. Mr. Ball put on the performance for the benefit of the Red Cross of Steubenville, and secured the services of the soldiers of Steubenville and the life and drum corps, making a hundred people on the stage, and the battle scene climax of the second act brought forth ten curtain calls and liberal applause. Florence Lewis was seen at her best in the title role; Earl Mayo was clever in his impersonation of Capt. Travers; Hal Mordant as Col. Haddfield showed himself a character actor of no mean ability; Eva Sargent as the faithful mother received much from a thankful part; Percy Kilbride was splendid as he is in about everything he has done during his stay here; Margaret Ryan, Jack Ball, Frank Hawkins were faithful in their portrayals. "Bought and Paid For," Dec. 4-7.

ALFRED H. WALTON.

SPOKANE

SPOKANE, WASH. (Special).—Auditorium: "War Pictures," week Nov. 23 to fair business. Pantages: "The Donald Sisters" headlined bill week Nov. 23. Others: The Cycle of Mirth, Bill Pruitt, Isabel Vaynon, Ryal and Earl, Van and Carrie O'Leary. Hippodrome: First half week Nov. 23, headed by the Seven Variety dancers. Others: Alice Teddy, Vincent and Carter, Warner First, The Totos, Al Prince. Second half: "A Neapolitan Fantasy," Fred and Nita Brad, Hicks and Hart, Jones and Jones, The Two Brownes.

REN H. RICK.

RYDER KEANE

JUVENILE LEAD

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